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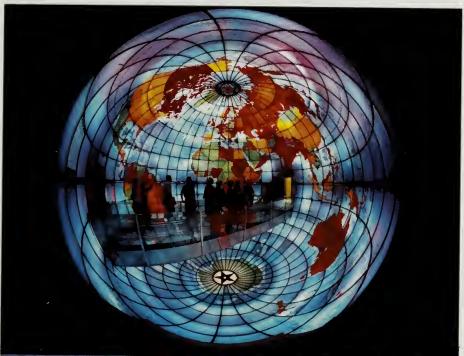
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ON DISPLAY IN SYMPHONY HALL

An exhibit celebrating the members of the Boston Symphony Orchestra, and tracing how the membership of the orchestra has changed since the BSO's founding in 1881,



has been mounted in Symphony Hall. Topics covered include how the orchestra grew from an ensemble of freelance players, often engaged for just one or two seasons, to a "permanent" ensemble; the impact of World War I and the labor movement on the BSO's membership, and the gradual acceptance of women into the ranks of the BSO. The exhibit incorporates materials donated to the BSO Archives by past and present orchestra members over the past eleven years, including photographs, autographs, and other memorabilia. Retired BSO trumpet player Roger Voisin made a recent gift to the BSO Archives of memorabilia collected during his

years as a BSO member (1935-1973). He is shown here with his father René Voisin, a member of the BSO's trumpet section from 1927 to 1952.

In addition, please note that the Symphony Hall Centennial Exhibit created in 2000 can still be seen throughout the corridors of Symphony Hall and in the Cohen Wing display cases, with many new items to be found in most of the exhibit cases.

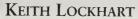


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In February 1995 Keith Lockhart was named twentieth conductor of the Boston Pops Orchestra since its founding in 1885. He succeeded John Williams, who held that position from 1980 to 1993. Named Boston Pops conductor at age 35, Mr. Lockhart is only the third conductor to lead the orchestra since 1930, when Arthur Fiedler began his unprecedented 50 years as conductor. Now in his eighth season as conductor of the Boston Pops, Keith Lockhart has conducted more than 500 concerts and made 49 television shows,

including 31 new programs for PBS's Evening at Pops, the annual Pops Goes The Fourth! produced by WCVB-TV 5 in Boston and shown nationally on A&E, and Holiday at Pops, also broadcast on A&E. Mr. Lockhart has also led two Boston Pops performances at Carnegie Hall, seventeen national tours, and three overseas tours of Japan and Korea. Under Mr. Lockhart's direction, the orchestra has broadened its touring activities, performing to enthusiastic audiences in concert halls and sports arenas across the country. In February 2002, he led the Boston Pops in the pregame show of Super Bowl XXXVI at the Louisiana Superdome in New Orleans, marking the first time an orchestra was featured in performance during a Super Bowl. In July 2002, Mr. Lockhart took the Boston Pops Esplanade Orchestra to Japan for the third time in his tenure, and followed that trip with a weeklong tour of American summer music festivals in August. Since 1996 Keith Lockhart and the Boston Pops Orchestra have recorded exclusively with RCA Victor (see box below). Their latest album, My Favorite Things: A Richard Rodgers Celebration, was released in April 2002, in conjunction with the Rodgers centennial.

Born in Poughkeepsie, N.Y., in November 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh. Mr. Lockhart came to the Boston Pops from Cincinnati, where he served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. Since 1998, Mr. Lockhart has also been music director of the Utah Symphony. In February 2002, he led the Utah Symphony as part of the Opening Exercises of the 2002 Winter Olympic Games in Salt Lake City. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Montreal, New York, Philadel-

Recordings by Keith Lockhart and the Boston Pops Orchestra

All on RCA Victor:

American Visions
The Celtic Album
(Grammy nominee)
Encore!
Holiday Pops
The Latin Album
(Latin Grammy nominee)
My Favorite Things: A Richard
Rodgers Celebration
Runnin' Wild: The Boston Pops
Play Glenn Miller
A Splash of Pops

phia, Singapore, Toronto, and Vancouver. In September, he opened the 2002-2003 Saint Louis Symphony season with a gala concert featuring cellist Yo-Yo Ma as soloist. Upcoming engagements include performances with the Deutsches Symphonie-Orchester of Berlin on New Year's Eve 2002, the Concertgebouw Orchestra of Amsterdam in June 2003, and the Toronto and Baltimore symphonies during the 2003-2004 season. Notable past engagements include his first major opera production, Douglas Moore's The Ballad of Baby Doe, with the Washington (D.C.) Opera and recent debuts with the New York Chamber Symphony, the Houston Symphony, and the New Japan Philharmonic. Mr. Lockhart holds honorary doctorates from the Boston Conservatory, Northeastern University, and his alma mater, Furman University.

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JOHN WILLIAMS

In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with

Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than 80 films, including Minority Report, Star Wars: Attack of the Clones, Harry Potter and the Sorcerer's Stone, A.I. Artificial Intelligence, The Patriot, Angela's Ashes, Star Wars: The Phantom Menace, Stepmom, Saving Private Ryan, Amistad, The Lost World, Rosewood, Sleepers, Nixon, Sabrina, Schindler's List, Jurassic Park, Home Alone 2, Far and Away, JFK, Hook, Home Alone, Presumed Innocent, Born on the Fourth of July, the three Indiana Jones films, The Accidental Tourist, Empire of the Sun, The Witches of Eastwick, E.T. (the Extra-Terrestrial), Superman, Close Encounters of the Third Kind, the Star Wars trilogy, Jaws, and Goodbye, Mr. Chips. He has received forty-one Academy Award nominations, and has been awarded five Oscars, one British Academy Award, eighteen Grammys, and three Golden Globes, as well as several gold and platinum records. Recent projects include the scores for Harry Potter and the Chamber of Secrets and Steven Spielberg's Catch Me If You Can.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. He composed *Call of the Champions* for the 2002 Olympic Games in Salt Lake City, the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, the themes for the 1984, 1988, and 1996 Summer Olympic games, and *for Seiji!*, honoring Seiji Ozawa's twenty-fifth anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold

Selected Recordings by John Williams and the Boston Pops Orchestra

On Sony Classical:
Cinema Serenade 2: The Golden Age
featuring Itzhak Perlman, violin
Joy to the World
featuring Robin Williams, narrator
Music of the Night
The Spielberg/Williams Collaboration

On Philips:
By Request
Pops Out of This World
The Very Best of the Boston Pops

more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra on Philips and Sony Classical (see box). Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras. With the BSO and violinist Gil Shaham, Mr. Williams has recorded his Violin Concerto, *TreeSong*, and Three Pieces from *Schindler's List* on Deutsche Grammophon.



In February 2002 Bruce Hangen was named Principal Pops Guest Conductor, effective with the spring 2002 Boston Pops season. With this appointment Mr. Hangen became the first Principal Pops Guest Conductor in the orchestra's 117-year history. Since his debut as a Boston Pops guest conductor in 1979, Mr. Hangen has led the orchestra in Symphony Hall, on the Charles River Esplanade, in private concerts, and on tour. He traveled to New Orleans as cover conductor for

Keith Lockhart for the Pops' performance in the Super Bowl XXXVI Pregame Show. In his new role, Mr. Hangen plays a more prominent role in all the orchestra's activities, which have increased dramatically since Keith Lockhart's appointment. During the 2002 spring season, Mr. Hangen doubled his normal guest conducting schedule with the Pops, leading fifteen concerts. Thoroughly American in his education and training, and highly experienced in both symphonic and popular literature, Bruce Hangen is currently Principal Conductor and Artistic Director of the Indian Hill Symphony at Indian Hill Arts, the Littleton, Massachusetts-based regional center for music education and performance now celebrating its 27th season. He is also Artistic/General Director of the Portland Opera Repertory Theatre in Maine, a company he founded in 1995. As a guest conductor, Mr. Hangen has also appeared with the New York Philharmonic, Dallas Symphony, Minnesota Orchestra, Atlanta Symphony, Houston Symphony, Baltimore Symphony, Utah Symphony, Kansas City Symphony, and the National Arts Centre Orchestra of Ottawa, Ontario. Formerly Conductor Laureate of the Omaha Symphony (1995-96), Mr. Hangen served as that orchestra's Music Director and Conductor from 1984 to 1992 and Artistic Director from 1992 to 1995. Under his guidance, the Omaha Symphony received national recognition for its varied and innovative program offerings and prominent artistic collaborations, including a "sister orchestra" partnership with the Philharmonic Orchestra of Shizuoka, Japan, Omaha's sister city.

Previously, Mr. Hangen served as Music Director and Conductor of the Portland (Maine) Symphony (1976-86); Music Director of Denver's Arapahoe Chamber Orchestra (1975-79); Associate Conductor of the Denver Symphony (1973-79); Assistant Conductor of the Colorado Philharmonic, now the National Repertory Orchestra (1966-72); and Associate Conductor of the Utah Symphony (1997-99). Mr. Hangen maintains a strong commitment to education in the arts, demonstrated by his development of the Indian Hill Symphony's innovative Family Concert series and recent guest conducting appearances with the orchestras of Oberlin Conservatory, Hartt School of Music, and Yale University, as well as youth orchestras and festivals across the country. At the Portland Opera Repertory Theatre, his Young Artist Apprenticeship program exposes aspiring performers to opera production and institutional leadership. Mr. Hangen was awarded an honorary Doctor of Fine Arts degree from the University of New England in 1981, and in Omaha was the recipient of the ICAN Foundation's 1990 Browning Award for Career Excellence and Vision. A graduate of the Eastman School of Music, Mr. Hangen was a Conducting Fellow for two summers at the Tanglewood Music Center, where he won the prize for Outstanding Conducting Fellow in 1973.



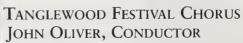
Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and Music Director Laureate of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. Born in Cambridge, Massachusetts, and raised in Somerville, he graduated from Somerville High School and the New England Conservatory of Music and studied vio-

lin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

The first three concerts of the spring 2002 Boston Pops season paid tribute to Mr. Dickson in his fifteenth year as Associate Conductor Laureate, with a program entitled "We're Just Wild About Harry!" Mr. Dickson continues to conduct Boston Pops concerts at Symphony Hall during the spring and holiday seasons and on the Esplanade. As a guest conductor, he has led Pops concerts throughout the United States. Highlights of recent seasons include a Boston Classical Orchestra gala concert celebrating his 92nd birthday and featuring special guest Mike Wallace of 60 Minutes; a BCO concert with Boston Symphony principals Jacques Zoon, flute, and Ann Hobson Pilot, harp; and a concert with the Maryland Symphony on the historic Antietam battle-ground in Hagerstown, Maryland.

The distinguished recipient of numerous awards, Mr. Dickson addressed the members of the Boston Symphony's Walter Piston Society on the occasion of his 93rd birthday. He is a Chevalier in the Ordre des Arts et des Lettres of the French government, and he has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and, most recently, an autobiography entitled *Beating Time*, *A Musician's Memoir*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Originally formed for performances at the BSO's summer home, and made up of members who donate their services, the Tanglewood Festival Chorus is the official chorus of the

Boston Symphony Orchestra and Boston Pops, performing in Boston, New York, and at Tanglewood. In the summer of 2001, besides their performances with the Boston Symphony Orchestra and their annual Friday-evening Prelude Concert at Tanglewood, members of the chorus performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic both at Tanglewood and at the Mann Music Center in Philadelphia, and sang music of Stravinsky and Ravel with Bernard Haitink and the Boston Symphony during the orchestra's tour of European music festivals. Also during that tour-the TFC's first in Europe-the chorus performed an a cappella concert in the Dom Cathedral in Lübeck, Germany. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States when Seiji Ozawa led the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony at the 1998 Winter Olympics. The group has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings and can also be heard on the RCA Victor discs A Splash of Pops and Holiday Pops with Keith Lockhart and the Boston Pops Orchestra, as well as on two Christmas albums—Joy to the World, on Sony Classical, and We Wish You a Merry Christmas, on Philips-with John Williams and the Boston Pops Orchestra.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998. He has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute, and has prepared the choruses for performances led by André Previn of Benjamin Britten's *Spring Symphony* with the NHK Symphony of Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall.

Tanglewood Festival Chorus John Oliver, Conductor

(A selection of singers from the following Holiday Pops roster will be performing in each concert. An asterisk indicates participation in the December 12 performances for television.)

Sopranos Carol Amaya Meredith Malone Armbrust* Angel Baker Sarah J. Bartolome Phyllis Benjamin Michele M. Bergonzi* Liana Bishop Joan E. Bissell Christina J. Bonati Sarah S. Brannen Abigail Bray* Donna Brezinski Caliguri Jenifer Lynn Cameron* Betsy Caruso Susan Cavalieri* Catherine C. Cave Danielle Champoux Emily Anderson Chinian Anna S. Choi Jane R. Circle* Lorenzee Cole Lois Oberlander Condie Carol Cujec Sarah Dorfman Daniello Carol E. Didget Christine Pacheco Duquette* Kaori Emery Shauna Fallihee* Mary A. V. Feldman Maura E. Finn Katherine Barrett Foley Stefanie J. Gallegos Martha R. Golub

Elisabeth Gondek Laura C. Grande* Isabel M. Gray Anna Greenlaw Carrie L. Hammond Lynne M. Hammond Sarah M. Heile Kathy Ho* Marilyn B. Hofmann Beth Ann Homoleski Jenwa Hsung Meghan Joyce Elizabeth Kastner Carrie Kenney Ann K. Kilmartin Donna Kim Yoo Kyung Eunice Kim Michiko Kita Nancy Kurtz* Barbara Levy* Marlene Luciano-Kerr Claire McCarthy Laura Mennill* Ruthie Miller Renee Dawn Morris* Kieran Murray Fumiko Ohara Kimberly Pearson Deborah Slade Pierce Jessica Raine Sandra Brayton Runnels Melanie W. Salisbury* Johanna Schlegel Pamela Schweppe Lynn Shane Ioan P. Sherman Anna Smith Kristyn M. Snyer Patricia J. Stewart Gillian Swan Robyn Tarantino Alison L. Weaver Gwendolyn Williams

Mezzo-sopranos

Patricia Akins Maisy Bennett Betty B. Blume Sherry Borener Ondine Brent Sharon Brown Janet L. Buecker Alice Shuan Chang Jenny H. Chou Betsy Clifford Sue Conte Ethel Crawford* Lauren Cree Liahona Crompton Betsy Draper Diane Droste*

Martha Brink Effgen Barbara Naidich Ehrmann^a Cynthia Engelsman Emily M. Ezzie Andrea Foertsch Paula Folkman* Debra Swartz Foote* Irene Gilbride* Dolores M. Govette Janice Greenwald Alida Griffith Susan Harris Janice Hegeman Donna Hewitt-Didham Polly B. Jackson Evelyn Eshleman Kern* Stephanie M. Kluter Stephanie Krejcarek Sheryl Krevsky Gale Livingston* Amanda J. Mason Kristen McEntee* Louise-Marie Mennier Louise Morrish Antonia R. Nedder Mary Cunningham Neumann Petra Pacaric Roslyn Pedlar Laurie Pessah Catherine Playoust Barbara M. Puder Marian Rambelle Stephanie Rosch Kathleen Schardin Suzanne Schwing Jeanne Sevigny Rachel Shetler Cypriana V. Slosky Linda Kay Smith Ada Park Snider Amy Spound Julie Steinhilber* Nancy Stevenson Amy Toner Sullivan A. Catherine Tymann Ingrid Ulbrich Marina Voronina* Cindy Vredeveld* Jennifer Walker Christina Lillian Wallace* Marguerite Weidknecht Stephannie Workman

Tenors Robert Allard Brad W. Amidon Brian Anderson* John C. Barr

David P. Bergers Richard A. Bissell* Ionas Budris Victor Calcaterra Stephen Chrzan Rick Costantino Andrew Crain* Iose Delgado* Reginald Didham Tom Dinger* Paul Dredge Carey D. Erdman Keith Erskine David J. Fieldgate Len Giambrone Andrew Gladstone Gregory A. Gonser Leon Grande J. Stephen Groff* Mark H. Haddad David M. Halloran John W. Hickman William Hobbib Stanley Hudson James R. Kauffman Thom Kenney Jason E. Kirchick Carl Kraenzel Lance Levine David Lin* Ronald Lloyd Henry Lussier John Vincent MacInnis Ronald J. Martin Mark Mozgowiec Mark Mulligan* David Norris* John R. Papirio* Dwight E. Porter* David Raish Brian R. Robinson* Paul Rolanti Steve Rowan Tim Shepard Mac Sloan Peter L. Smith Stephen Z. Stein Don P. Sturdy* Kirk Sullivan Martin S. Thomson* Kurt Walker* Andrew Wang Joseph Y. Wang Richard Harmon Witter Andrew Wright R. Spencer Wright

Basses Peter T. Anderson Nishan V. Baljian* Solomon Berg

Stephen Bloom Daniel E. Brooks* Bryan M. Cadel Clinton D. Campbell* Paulo C. Carminati* Jose Castillo Kirk Chao Jeff Christmas* Neil Clark Matthew E. Crawford Adam D'Amico Thomas Dawkins Arthur M. Dunlap Ioel Evans* Jeff Foley Courtney Furno George Griff Gall Matt Giamporcaro Mark Gianino Michael I. Gondek Iim Gordon Richard F. Grenier Elliott Gyger Jeramie D. Hammond* Matthew Haynes Robert J. Henry Mark Israel Marc J. Kaufman Ryan J. Kershner Youngmoo Kim* Robert Kluter John Knowles William Koffel* Joseph E. Landry Daniel Lichtenfeld David K. Lones* Christopher T. Loschen David B. MacGregor Sean MacLean Martin F. Mahoney II Lynd Matt Joshua Olkowski Stephen H. Owades* Thompson R. Patton Donald R. Peck David Perkins Daniel Perry* Robert Prince Roy M. Raia Peter Rothstein Robert Saley Karl Josef Schoellkopf Kenneth D. Silber Mark H. Stepner Christopher Storer Peter S. Strickland* Bradley Turner* Thomas C. Wang* Terry L. Ward Peter J. Wender Matthew Wright Carl T. Wrubel

Felicia A. Burrey, Chorus Manager Julie G. Moerschel, Assistant Chorus Manager William Cutter, Rehearsal Conductor Frank Corliss, Rehearsal Pianist



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Elita Kang Edward and Bertha C. Rose Chair

Bo Youp Hwang Lucia Lin

Eunice and Julian Cohen Chair, fully funded in perpetuity

Ikuko Mizuno Amnon Levy

* Jennie Shames *Aza Raykhtsaum

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*James Cooke *Si-Jing Huang

*Catherine French *Nicole Monahan

*Kelly Barr *Wendy Putnam

Second Violins

Vyacheslav Uritsky James F. and Barbara Cleary Chair Ronald Knudsen Joseph McGauley

Ronan Lefkowitz *Xin Ding

*Alexander Velinzon § Joseph Scheer

Frank Powdermaker Alexander Romanul

*Participating in a system of rotated seating Substituting

‡ On sabbatical leave

§ John Holland § Clayton Hoener § George Maxman

Violas

Cathy Basrak Deborah B. and Michael H. Davis Chair Edward Gazouleas Robert Barnes Michael Zaretsky Marc Jeanneret

*Rachel Fagerburg *Kazuko Matsusaka

*Rebecca Gitter

Cellos

Martha Babcock Helene and Norman L. Cahners Chair Sato Knudsen ‡Luis Leguía Carol Procter

*Jerome Patterson *Owen Young *Mihail Jojatu

§ Ronald Lowry § David Finch

Basses

Lawrence Wolfe Charles and IoAnne Dickinson Chair Dennis Roy John Salkowski *Todd Seeber * John Stovall

§ Joseph Holt § Gregory Koeller

Flutes

Elizabeth Ostling Mr. and Mrs. William F. Connell Chair, fully funded in perpetuity § Marianne Gedigian

Piccolo

§ Linda Toote John A. and Sarah C.C. MacLeod Chair

Keisuke Wakao § Laura Ahlbeck

English Horn Robert Sheena

Clarinets

Thomas Martin Scott Andrews

Bass Clarinet Craig Nordstrom

Bassoons

Richard Ranti Suzanne Nelsen

Contrabassoon Gregg Henegar

Horns

Richard Sebring § Kevin Owen Jay Wadenpfuhl Richard Mackey § Kate Gascoigne

Trumpets

Thomas Rolfs Roberta and Stephen R. Weiner Chair, fully funded in perpetuity Benjamin Wright Peter Chapman § Bruce Hall

Trombones Norman Bolter

Bass Trombone Douglas Yeo

Tuba § Chester Schmitz

Timpani Timothy Genis

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Thomas Gauger Frank Epstein J. William Hudgins Steve Pemberton

Harp Ann Hobson Pilot

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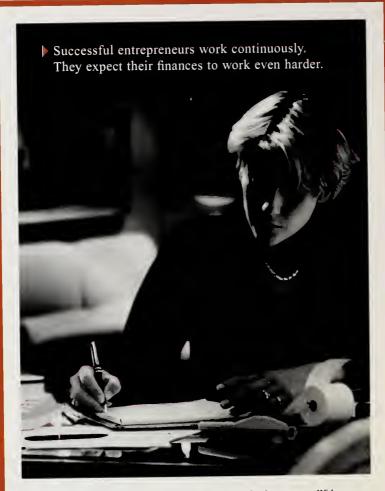


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THE BOSTON POPS ORCHESTRA KEITH LOCKHART, Conductor

JOHN WILLIAMS, Laureate Conductor BRUCE HANGEN, Principal Pops Guest Conductor TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Tuesday evening, December 10, at 7:30 • Saturday morning, December 14, at 11

KEITH LOCKHART conducting

Holiday Pops Series sponsored in part by Kohl's Department Stores

Hark! The Herald Angels Sing Mendelssohn-Bass

Prelude to Hansel and Gretel Humperdinck

Handel-Mozart

Stopping by Woods on a Snowy Evening, from Frostiana Thompson/Frost

Tomorrow Is My Dancing Day arr. Hollenbeck

What Sweeter Music Rutter

Sing We Now of Christmas arr. Bass

O Come All Ye Faithful—Away in a Manger—The First Noël— Joy to the World—Silent Night—Hark! The Herald Angels Sing See page 47 for lyrics.

For Unto Us a Child Is Born, from Messiah

INTERMISSION

Happy Holidays arr. Mishkin

Kije Takes a Ride (after Prokofiev) arr. Nestico

Winter Weather Medley arr. Chase

I Love the Winter Weather—Baby, It's Cold Outside—I've Got My Love to Keep Me Warm

Parade of the Wooden Soldiers, from Chauve Souris Jessel-Gould

Joy! arr. Sebesky

'Twas the Night Before Christmas Simeone/Moore

A Merry Little Sing-Along arr. Reisman

Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!— The Christmas Song—Winter Wonderland—Jingle Bells

See page 49 for lyrics.

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JOHN WILLIAMS, Laureate Conductor BRUCE HANGEN, Principal Pops Guest Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Thursday afternoon, December 12, at 1 • Thursday evening, December 12, at 7:30 KEITH LOCKHART conducting

Holiday Pops Series sponsored in part by Kohl's Department Stores
Thursday evening's performance sponsored by John Hancock Financial Services

Hark! The Herald Angels Sing

Mendelssohn-Bass

Hallelujah Chorus, from Messiah

Handel-Mozart

Stopping by Woods on a Snowy Evening, from Frostiana

Thompson/Frost

Christmas Spirituals

arr. Floyd

My Lord, What a Morning—Rise Up, Shepherd—Glory Hallelujah

RENESE KING, vocalist

Do You Hear What I Hear?

Regney/Shayne-Mathes

MS. KING

INTERMISSION

Presenting
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and
VINCE GILL

INTERMISSION

Kije Takes a Ride (after Prokofiev)

arr. Nestico

Parade of the Wooden Soldiers, from Chauve Souris

Jessel-Gould
Simeone/Moore

'Twas the Night Before Christmas Christmas Is For Children Sing-Along

arr. Troob

Jingle Bells—Rudolph the Red-Nosed Reindeer—The Chipmunk Song— A Holly Jolly Christmas—Deck the Halls—Frosty the Snowman—

We Wish You a Merry Christmas

See page 44 for lyrics.

Resorts.

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THE BOSTON POPS ORCHESTRA KEITH LOCKHART, Conductor

JOHN WILLIAMS, Laureate Conductor BRUCE HANGEN, Principal Pops Guest Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Friday afternoon, December 13, at 3 • Friday evening, December 13, at 7:30

BRUCE HANGEN conducting

Holiday Pops Series sponsored in part by **Kohl's Department Stores**Friday afternoon's performance sponsored by **Marsh**

Hark! The Herald Angels Sing Mendelssohn-Bass

For Unto Us a Child Is Born, from Messiah Handel-Mozart

Prelude to Hansel and Gretel Humperdinck

Stopping by Woods on a Snowy Evening, from Frostiana Thompson/Frost

Tomorrow Is My Dancing Day arr. Hollenbeck

What Sweeter Music Rutter

arr. Bass

Sing We Now of Christmas

O Come All Ye Faithful—Away in a Manger—The First Noël— Joy to the World—Silent Night—Hark! The Herald Angels Sing See page 47 for lyrics.

INTERMISSION

Happy Holidays arr. Mishkin

Kije Takes a Ride (after Prokofiev) arr. Nestico

Winter Weather Medley arr. Chase

I Love the Winter Weather—Baby, It's Cold Outside— I've Got My Love to Keep Me Warm

Parade of the Wooden Soldiers, from Chauve Souris Jessel-Gould

Joy! arr. Sebesky

'Twas the Night Before Christmas Simeone/Moore

A Merry Little Sing-Along arr. Reisman

Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!— The Christmas Song—Winter Wonderland—Jingle Bells

See page 49 for lyrics.

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THE BOSTON POPS ORCHESTRA

KEITH LOCKHART, Conductor

JOHN WILLIAMS, Laureate Conductor BRUCE HANGEN, Principal Pops Guest Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Sunday afternoon, December 14, at 3 JAMES ORENT conducting

Friday afternoon, December 20, at 3 BRUCE HANGEN conducting

Holiday Pops Series sponsored in part by Kohl's Department Stores

Hark! The Herald Angels Sing Mendelssohn-Bass

For Unto Us a Child Is Born, from Messiah Handel-Mozart

Prelude to Hansel and Gretel Humperdinck

Stopping by Woods on a Snowy Evening, from Frostiana Thompson/Frost

Tomorrow Is My Dancing Day arr. Hollenbeck

What Sweeter Music Rutter

Sing We Now of Christmas arr. Bass

O Come All Ye Faithful—Away in a Manger—The First Noël— Joy to the World—Silent Night—Hark! The Herald Angels Sing See page 47 for lyrics.

INTERMISSION

Happy Holidays arr. Mishkin

Kije Takes a Ride (after Prokofiev) arr. Nestico

Winter Weather Medley arr. Chase

I Love the Winter Weather—Baby, It's Cold Outside—

I've Got My Love to Keep Me Warm

Parade of the Wooden Soldiers, from Chauve Souris

Joy! arr. Sebesky

Jessel-Gould

Joy! arr. Sebesky

'Twas the Night Before Christmas Simeone/Moore

A Merry Little Sing-Along arr. Reisman

Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!— The Christmas Song—Winter Wonderland—Jingle Bells

See page 49 for lyrics.

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JOHN WILLIAMS, Laureate Conductor BRUCE HANGEN, Principal Pops Guest Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Saturday evening, December 14, at 7:30 • Sunday evening, December 15, at 7:30

BRUCE HANGEN conducting Sunday afternoon, December 15, at 3 JAMES ORENT conducting

Holiday Pops Series sponsored in part by Kohl's Department Stores

Hark! The Herald Angels Sing Mendelssohn-Bass

For Unto Us a Child Is Born, from Messiah Handel-Mozart

Prelude to Hansel and Gretel Humperdinck

Stopping by Woods on a Snowy Evening, from Frostiana Thompson/Frost

Tomorrow Is My Dancing Day arr. Hollenbeck

Rutter

arr. Reisman

Sing We Now of Christmas arr. Bass

O Come All Ye Faithful—Away in a Manger—The First Noël— Joy to the World—Silent Night—Hark! The Herald Angels Sing See page 47 for lyrics.

INTERMISSION

Happy Holidays arr. Mishkin

Kije Takes a Ride (after Prokofiev) arr. Nestico

Winter Weather Medley arr. Chase

I Love the Winter Weather—Baby, It's Cold Outside— I've Got My Love to Keep Me Warm

Parade of the Wooden Soldiers, from Chauve Souris Jessel-Gould

Joy! arr. Sebesky

'Twas the Night Before Christmas Simeone/Moore

Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!—

Little Christmas—Let It Snow! Let It Snow! Let It Snow!— The Christmas Song—Winter Wonderland—Jingle Bells

See page 49 for lyrics.

A Merry Little Sing-Along

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THE BOSTON POPS ORCHESTRA KEITH LOCKHART, Conductor

JOHN WILLIAMS, Laureate Conductor BRUCE HANGEN, Principal Pops Guest Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Monday afternoon, December 16, at 3 • Monday evening, December 16, at 7:30 Tuesday afternoon, December 17, at 3 • Tuesday evening, December 17, at 7:30

KEITH LOCKHART conducting

Holiday Pops Series sponsored in part by Kohl's Department Stores

Hark! The Herald Angels Sing

Mendelssohn-Bass

For Unto Us a Child Is Born, from Messiah

Handel-Mozart

Prelude to Hansel and Gretel Humperdinck

Stopping by Woods on a Snowy Evening, from Frostiana Thompson/Frost

Tomorrow Is My Dancing Day arr. Hollenbeck

What Sweeter Music Rutter

arr. Bass

Sing We Now of Christmas
O Come All Ye Faithful—Away in a Manger—The First Noël—
Joy to the World—Silent Night—Hark! The Herald Angels Sing

See page 47 for lyrics.

INTERMISSION

Happy Holidays arr. Mishkin

Kije Takes a Ride (after Prokofiev) arr. Nestico

Winter Weather Medley arr. Chase

I Love the Winter Weather—Baby, It's Cold Outside— I've Got My Love to Keep Me Warm

Parade of the Wooden Soldiers, from Chauve Souris Jessel-Gould

Joy! arr. Sebesky

'Twas the Night Before Christmas Simeone/Moore

A Merry Little Sing-Along arr. Reisman

Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!— The Christmas Song—Winter Wonderland—Jingle Bells

See page 49 for lyrics.

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THE BOSTON POPS ORCHESTRA KEITH LOCKHART, Conductor

JOHN WILLIAMS, Laureate Conductor BRUCE HANGEN, Principal Pops Guest Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Wednesday afternoon, December 18, at 3 Wednesday evening, December 18, at 7:30

KEITH LOCKHART conducting

Holiday Pops Series sponsored in part by **Kohl's Department Stores** Wednesday evening's performance sponsored by **American Airlines**

Hark! The Herald Angels Sing Mendelssohn-Bass

For Unto Us a Child Is Born, from Messiah Handel-Mozart

Prelude to Hansel and Gretel Humperdinck

Stopping by Woods on a Snowy Evening, from Frostiana Thompson/Frost

Tomorrow Is My Dancing Day arr. Hollenbeck
What Sweeter Music Rutter

Sing We Now of Christmas arr. Bass

O Come All Ye Faithful—Away in a Manger—The First Noël— Joy to the World—Silent Night—Hark! The Herald Angels Sing See page 47 for lyrics.

INTERMISSION

Happy Holidays arr. Mishkin

Kije Takes a Ride (after Prokofiev) arr. Nestico

Winter Weather Medley arr. Chase

I Love the Winter Weather—Baby, It's Cold Outside—I've Got My Love to Keep Me Warm

Parade of the Wooden Soldiers, from Chauve Souris Jessel-Gould

Joy! arr. Sebesky

'Twas the Night Before Christmas Simeone/Moore

arr. Reisman

Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!—

Little Christmas—Let It Snow! Let It Snow! Let It Snow!—The Christmas Song—Winter Wonderland—Jingle Bells

See page 49 for lyrics.

A Merry Little Sing-Along

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records. Steinway and Sons Pianos, selected exclusively at Symphony Hall

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THE BOSTON POPS ORCHESTRA KEITH LOCKHART, Conductor

JOHN WILLIAMS, Laureate Conductor BRUCE HANGEN, Principal Pops Guest Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Thursday afternoon, December 19, at 3 • Thursday evening, December 19, at 7:30 Saturday afternoon, December 21, at 3

KEITH LOCKHART conducting

Holiday Pops Series and Thursday evening's performance sponsored by **Kohl's Department Stores**

Hark! The Herald Angels Sing Mendelssohn-Bass

For Unto Us a Child Is Born, from Messiah Handel-Mozart

Prelude to Hansel and Gretel Humperdinck

Stopping by Woods on a Snowy Evening, from *Frostiana*Thompson/Frost

Tomorrow Is My Dancing Day

arr. Hollenbeck

Tomorrow Is My Dancing Day arr. Hollenbeck
What Sweeter Music Rutter

Sing We Now of Christmas arr. Bass

O Come All Ye Faithful—Away in a Manger—The First Noël—Joy to the World—Silent Night—Hark! The Herald Angels Sing See page 47 for lyrics.

INTERMISSION

Happy Holidays arr. Mishkin

Kije Takes a Ride (after Prokofiev) arr. Nestico

Winter Weather Medley arr. Chase

I Love the Winter Weather—Baby, It's Cold Outside—I've Got My Love to Keep Me Warm

Parade of the Wooden Soldiers, from Chauve Souris

Jessel-Gould

Joy! arr. Sebesky

'Twas the Night Before Christmas Simeone/Moore

arr. Reisman

Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!—

Little Christmas—Let It Snow! Let It Snow! Let It Snow!—The Christmas Song—Winter Wonderland—Jingle Bells

See page 49 for lyrics.

A Merry Little Sing-Along

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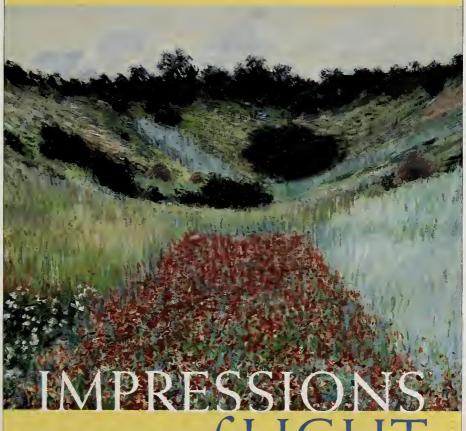
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THE BOSTON POPS ORCHESTRA THE BOSTON POPS ESPLANADE ORCHESTRA*

KEITH LOCKHART, Conductor

JOHN WILLIAMS, Laureate Conductor BRUCE HANGEN, Principal Pops Guest Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Friday evening, December 20, at 7:30 Saturday evening, December 21, at 7:30* Sunday evening, December 22, at 7:30* JOHN WILLIAMS conducting

Holiday Pops Series sponsored in part by Kohl's Department Stores

Hark! The Herald Angels Sing

Mendelssohn-Bass

Dance of the Buffoons, from *The Snow Maiden*Rimsky-Korsakov

For Unto Us a Child Is Born, from Messiah Handel-Mozart

Waltz of the Flowers, from *The Nutcracker*Tchaikovsky

Stopping by Woods on a Snowy Evening, from *Frostiana*Thompson/Frost
Tomorrow Is My Dancing Day

arr. Hollenbeck

What Sweeter Music Rutter

A Christmas Festival

arr. Anderson/Courage

Joy to the World—Deck the Halls—God Rest Ye Merry, Gentlemen—Good King Wenceslas—Hark! The Herald Angels Sing—Silent Night—Jingle Bells—O Come All Ye Faithful

INTERMISSION

Happy Holidays arr. Mishkin

Kije Takes a Ride (after Prokofiev) arr. Nestico

Winter Weather Medley arr. Chase

I Love the Winter Weather—Baby, It's Cold Outside—I've Got My Love to Keep Me Warm

Parade of the Wooden Soldiers, from Chauve Souris

Jessel-Gould

Excerpts from Home Alone Williams

Somewhere in My Memory-Merry Christmas, Merry Christmas

A Merry Little Sing-Along arr. Reisman

Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!— The Christmas Song—Winter Wonderland—Jingle Bells

See page 49 for lyrics.

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TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Saturday morning, December 21, at 11 • Sunday afternoon, December 22, at 3 Monday evening, December 23, at 7:30 • Tuesday, December 24, at noon BRUCE HANGEN conducting

Holiday Pops Series sponsored in part by Kohl's Department Stores

Hark! The Herald Angels Sing

Mendelssohn-Bass

For Unto Us a Child Is Born, from Messiah

Handel-Mozart

Prelude to Hansel and Gretel

Humperdinck

Stopping by Woods on a Snowy Evening, from Frostiana Thompson/Frost

Tomorrow Is My Dancing Day arr. Hollenbeck

What Sweeter Music Rutter
Sing We Now of Christmas arr. Bass

O Come All Ye Faithful—Away in a Manger—The First Noël— Joy to the World—Silent Night—Hark! The Herald Angels Sing See page 47 for lyrics.

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I Love the Winter Weather—Baby, It's Cold Outside— I've Got My Love to Keep Me Warm

Parade of the Wooden Soldiers, from Chauve Souris

Jessel-Gould

Joy! arr. Sebesky

'Twas the Night Before Christmas Simeone/Moore

A Merry Little Sing-Along arr. Reisman

Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!— The Christmas Song—Winter Wonderland—Jingle Bells

See page 49 for lyrics.

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BOSTON



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JOHN WILLIAMS, Laureate Conductor BRUCE HANGEN, Principal Pops Guest Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Monday afternoon, December 23, at 3

BRUCE HANGEN and HARRY ELLIS DICKSON conducting Holiday Pops Series sponsored in part by Kohl's Department Stores

BRUCE HANGEN conducting:

Hark! The Herald Angels Sing Mendelssohn-Bass

For Unto Us a Child Is Born, from Messiah Handel-Mozart

Prelude to Hansel and Gretel Humperdinck

Tomorrow Is My Dancing Day arr. Hollenbeck

HARRY ELLIS DICKSON conducting:

Waltz of the Flowers, from The Nutcracker Tchaikovsky

A Christmas Festival arr. Anderson/Courage

Joy to the World-Deck the Halls-God Rest Ye Merry, Gentlemen-Good King Wenceslas-Hark! The Herald Angels Sing-Silent Night—Jingle Bells—O Come All Ye Faithful

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Winter Weather Medlev arr. Chase

I Love the Winter Weather-Baby, It's Cold Outside-

I've Got My Love to Keep Me Warm

Parade of the Wooden Soldiers, from Chauve Souris Jessel-Gould

Joy! arr. Sebesky

'Twas the Night Before Christmas Simeone/Moore

A Merry Little Sing-Along arr. Reisman

Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!— The Christmas Song—Winter Wonderland—Jingle Bells

See page 49 for lyrics.

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JOHN WILLIAMS, Laureate Conductor BRUCE HANGEN, Principal Pops Guest Conductor

HOLIDAY CHORUS, Julian Wachner, Conductor

Thursday afternoon, December 26, at 3 • Thursday evening, December 26, at 7:30 JULIAN WACHNER conducting

Holiday Pops Series sponsored in part by Kohl's Department Stores

Hark! The Herald Angels Sing Mendelssohn-Bass

For Unto Us a Child Is Born, from Messiah Handel-Mozart

Prelude to Hansel and Gretel Humperdinck

Stopping by Woods on a Snowy Evening, from Frostiana Thompson/Frost

Tomorrow Is My Dancing Day arr. Hollenbeck

What Sweeter Music Rutter

arr. Bass

Sing We Now of Christmas
O Come All Ye Faithful—Away in a Manger—The First Noël—

Joy to the World—Silent Night—Hark! The Herald Angels Sing See page 47 for lyrics.

INTERMISSION

Happy Holidays arr. Mishkin

Kije Takes a Ride (after Prokofiev) arr. Nestico

Winter Weather Medley arr. Chase

I Love the Winter Weather—Baby, It's Cold Outside—I've Got My Love to Keep Me Warm

Parade of the Wooden Soldiers, from Chauve Souris Iessel-Gould

Joy! arr. Sebesky

'Twas the Night Before Christmas Simeone/Moore

A Merry Little Sing-Along arr. Reisman

Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!— The Christmas Song—Winter Wonderland—Jingle Bells

See page 49 for lyrics.

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JOHN WILLIAMS, Laureate Conductor BRUCE HANGEN, Principal Pops Guest Conductor

HOLIDAY CHORUS, Julian Wachner, Conductor

Friday afternoon, December 27, at 3 • Friday evening, December 27, at 7:30 Saturday evening, December 28, at 7:30

Sunday afternoon, December 29, at 3 • Sunday evening, December 29, at 7:30 Monday afternoon, December 30, at 3 • Monday evening, December 30, at 7:30

BRUCE HANGEN conducting

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Hark! The Herald Angels Sing Mendelssohn-Bass

For Unto Us a Child Is Born, from Messiah Handel-Mozart

Prelude to Hansel and Gretel Humperdinck

Stopping by Woods on a Snowy Evening, from Frostiana Thompson/Frost

Tomorrow Is My Dancing Day arr. Hollenbeck

What Sweeter Music Rutter

Sing We Now of Christmas arr. Bass

O Come All Ye Faithful—Away in a Manger—The First Noël— Joy to the World—Silent Night—Hark! The Herald Angels Sing See page 47 for lyrics.

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I Love the Winter Weather—Baby, It's Cold Outside—I've Got My Love to Keep Me Warm

Parade of the Wooden Soldiers, from Chauve Souris Jessel-Gould

Joy! arr. Sebesky

'Twas the Night Before Christmas Simeone/Moore

Twas the Pagne Before Christmas Sincone/Moore

A Merry Little Sing-Along arr. Reisman
Rudolph the Red-Nosed Reindeer—Have Yourself a Merry

Little Christmas—Let It Snow! Let It Snow! Let It Snow!—
The Christmas Song—Winter Wonderland—Jingle Bells

See page 49 for lyrics.

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JOHN WILLIAMS, Laureate Conductor BRUCE HANGEN, Principal Pops Guest Conductor

HOLIDAY CHORUS, Julian Wachner, Conductor

Saturday afternoon, December 28, at 3

BRUCE HANGEN and HARRY ELLIS DICKSON conducting Holiday Pops Series sponsored in part by Kohl's Department Stores

BRUCE HANGEN conducting:

Hark! The Herald Angels Sing Mendelssohn-Bass

For Unto Us a Child Is Born, from Messiah Handel-Mozart

Prelude to Hansel and Gretel Humperdinck

Tomorrow Is My Dancing Day arr. Hollenbeck

HARRY ELLIS DICKSON conducting:

Waltz of the Flowers, from The Nutcracker Tchaikovsky

A Christmas Festival

arr. Anderson/Courage Joy to the World-Deck the Halls-God Rest Ye Merry, Gentlemen-

Good King Wenceslas-Hark! The Herald Angels Sing-Silent Night-Jingle Bells-O Come All Ye Faithful

INTERMISSION

Happy Holidays arr. Mishkin

Kije Takes a Ride (after Prokofiev) arr. Nestico

Winter Weather Medley arr. Chase

I Love the Winter Weather—Baby, It's Cold Outside—

I've Got My Love to Keep Me Warm

Parade of the Wooden Soldiers, from Chauve Souris **Iessel-Gould**

Joy! arr. Sebesky

'Twas the Night Before Christmas Simeone/Moore

A Merry Little Sing-Along arr. Reisman

Rudolph the Red-Nosed Reindeer-Have Yourself a Merry

Little Christmas—Let It Snow! Let It Snow! Let It Snow!— The Christmas Song—Winter Wonderland—Jingle Bells

See page 49 for lyrics.

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JINGLE BELLS

Jingle bells, jingle bells, Jingle all the way! Oh what fun it is to ride In a one-horse open sleigh-eigh! Jingle bells, jingle bells, Jingle all the way! Oh what fun it is to ride In a one-horse open sleigh!

Dashing through the snow
In a one-horse open sleigh,
O'er the fields we go
Laughing all the way (ha, ha, ha)!
Bells on bobtail ring,
Making spirits bright.
What fun it is to ride and sing
A sleighing song tonight!

Jingle bells, jingle bells,
Jingle all the way!
Oh what fun it is to ride
In a one-horse open sleigh-eigh!
Jingle bells, jingle bells,
Jingle all the way!
Oh what fun it is to ride
In a one-horse open sleigh!

RUDOLPH THE RED-NOSED REINDEER Johnny Marks

Rudolph the red-nosed reindeer Had a very shiny nose, And if you ever saw it You would even say it glows.

All of the other reindeer Used to laugh and call him names. They never let poor Rudolph Join in any reindeer games.

Then one foggy Christmas Eve Santa came to say, "Rudolph with your nose so bright, Won't you guide my sleigh tonight?"

Then how the reindeer loved him As they shouted out with glee, "Rudolph the red-nosed reindeer You'll go down in history!" ©1970 Nicholas Music, Inc.

THE CHIPMUNK SONG Ross Bagdasarian, Sr.

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617 776.7100 Hours: Mon-Sat 9-4 We've been good but we can't last, Hurry Christmas, hurry fast!

Want a plane that loops the loop, Me, I want a hula hoop! We can hardly stand the wait, Please Christmas, don't be late! We can hardly stand the wait, Please Christmas, don't be late! ©1986 Monarch Music BMI

A HOLLY JOLLY CHRISTMAS Johnny Marks

Have a holly jolly Christmas, It's the best time of the year. I don't know if there'll be snow, But have a cup of cheer!

Have a holly jolly Christmas, And when you walk down the street, Say hello to friends you know And everyone you meet.

Oh ho, the mistletoe, Hung where you can see. Somebody waits for you, Kiss her once for me!

Have a holly jolly Christmas, And in case you didn't hear: Oh, by golly have a holly jolly Christmas this year! ©1970 Nicholas Music, Inc.

DECK THE HALLS

Deck the halls with boughs of holly, Fa la la la la, la la la la.
'Tis the season to be jolly, Fa la la la la, la la la la.
Don we now our gay apparel, Fa la la, la la la, la la la, Troll the ancient yuletide carol, Fa la la la la, la la la la.

See the blazing yule before us, Fa la la la la, la la la la Strike the harp and join the chorus, Fa la la la la, la la la la. Follow me in merry measure, Fa la la, la la la, la la la, While I tell of yuletide treasure, Fa la la la, la la la la.

FROSTY THE SNOWMAN Steve Nelson and Jack Rollins

Frosty the snowman Was a jolly, happy soul, With a corncob pipe and a button nose And two eyes made out of coal. Frosty the snowman
Is a fairy tale, they say
He was made of snow, but the
children know
How he came to life one day.

There must have been some magic In that old silk hat they found, For when they placed it on his head He began to dance around!

Oh, Frosty the snowman Was alive as he could be, And the children say he could laugh and play Just the same as you and me.

Thumpety thump thump, Thumpety thump thump, Look at Frosty go!

Thumpety thump thump, Thumpety thump thump, Over the hills of snow! ©1970 Hill and Range Songs, Inc.

WE WISH YOU A MERRY CHRISTMAS

We wish you a merry Christmas, We wish you a merry Christmas, We wish you a merry Christmas, And a happy new year!

We wish you a merry Christmas, We wish you a merry Christmas, We wish you a merry Christmas, And a happy new year!

Glad tidings we bring To you and your kin, Glad tidings for Christmas And a happy new year!

Now bring us some figgy pudding, Now bring us some figgy pudding, Now bring us some figgy pudding, And a cup of good cheer!

We won't go until we get some, We won't go until we get some, We won't go until we get some, So bring some out here!

Glad tidings we bring To you and your kin, Glad tidings for Christmas And a happy new year!

We wish you a merry Christmas, We wish you a merry Christmas, We wish you a merry Christmas, And a happy new year!

We wish you a merry Christmas, We wish you a merry Christmas, We wish you a merry Christmas, And a HAP-PY NEW YEAR! Best Wishes for a Joyous Holiday Season and a Happy New Year

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O COME, ALL YE FAITHFUL

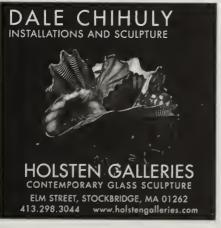
O come, all ye faithful, Joyful and triumphant, O come ye, O come ye to Bethlehem. Come and behold Him, Born the King of angels. O come, let us adore Him, O come, let us adore Him, O come, let us adore Him, Christ the Lord.

AWAY IN A MANGER

Away in a manger, no crib for a bed, The little Lord Jesus laid down his sweet head; The stars in the bright sky looked down where he lay.

The little Lord Jesus asleep on the hay.





THE FIRST NOËL

The first Noël the angels did say Was to certain poor shepherds in fields as they lay, In fields where they lay keeping their sheep On a cold winter's night that was so deep. Noël, Noël, Noël, Noël, Born is the King of Israel.

JOY TO THE WORLD

Joy to the world! the Lord is come. Let earth receive her King. Let ev'ry heart prepare Him room. And heav'n and nature sing, And heav'n and nature sing, And heav'n, and heav'n and nature sing.

He rules the world with truth and grace And makes the nations prove The glories of His righteousness, And wonders of His love, And wonders of His love, And wonders, wonders of His love.

SILENT NIGHT

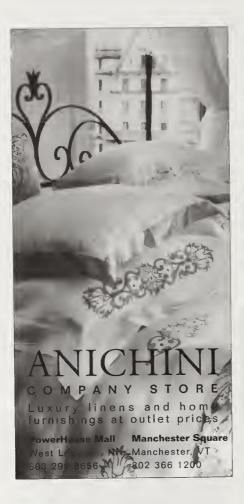
Silent night! Holy night! All is calm, all is bright: 'Round yon Virgin Mother and Child, Holy Infant, so tender and mild. Sleep in heavenly peace, Sleep in heavenly peace.

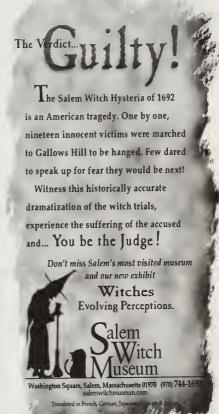
HARK! THE HERALD ANGELS SING

Hark! the herald angels sing, Glory to the newborn King; Peace on earth and mercy mild, God and sinners reconciled.

Joyful all ye nations rise, Join the triumph of the skies. With th'angelic host proclaim, Christ is born in Bethlehem.

Hark! the herald angels sing, Glory to the newborn king.





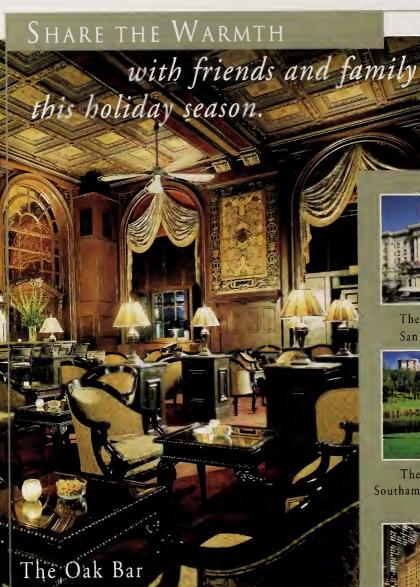




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RUDOLPH THE RED-NOSED REINDEER

Words and music by Johnny Marks

Rudolph, the red-nosed reindeer,

Had a very shiny nose.

And if you ever saw it, You would even say it glows.

All of the other reindeer

Used to laugh and call him names.

They never let poor Rudolph Join in any reindeer games.

Then one foggy Christmas Eve,

Santa came to say:

"Rudolph, with your nose so bright, Won't you guide my sleigh tonight?"

Then how the reindeer loved him,

As they shouted out with glee: "Rudolph, the red-nosed reindeer,

You'll go down in history!"

HAVE YOURSELF A MERRY LITTLE CHRISTMAS

Words and music by Hugh Martin and Ralph Blane

Have yourself a merry little Christmas,

let your heart be light;

From now on, our troubles will be out of sight. Have yourself a merry little Christmas,

make the Yuletide gay;

From now on, our troubles will be miles away.

Here we are as in olden days,

Happy golden days of yore.

Faithful friends who are dear to us

Gather near to us once more.

Through the years we all will be together, if the Fates allow;

Hang a shining star upon the highest bough, And have yourself a merry little Christmas

LET IT SNOW! LET IT SNOW! LET IT SNOW!

Words by Sammy Cahn Music by Jule Styne

Oh! the weather outside is frightful.

But the fire is so delightful,

And since we've no place to go,

Let it snow! Let it snow! Let it snow! It doesn't show signs of stopping,

And I brought some corn for popping;

The lights are turned 'way down low.

Let it snow! Let it snow! Let it snow!

When we finally kiss goodnight,

How I'll hate going out in the storm!

But if you'll really hold me tight,

All the way home I'll be warm. The fire is slowly dying,

And my dear, we're still good-bye-ing.

But as long as you love me so,

Let it snow! Let it snow! Let it snow!

THE CHRISTMAS SONG

Words and music by Mel Tormé and Robert Wells

Chestnuts roasting on an open fire, Jack Frost nipping at your nose,

Yuletide carols being sung by a choir, And folks dressed up like Eskimos.

Ev'rybody knows a turkey and some mistletoe Help to make the season bright.

Tiny tots with their eyes all a-glow Will find it hard to sleep tonight.

They know that Santa's on his way, He's loaded lots of toys and goodies on his sleigh.

And ev'ry mother's child is gonna spy To see if reindeer really know how to fly.

And so I'm offering this simple phrase To kids from one to ninety-two,

Al-tho' it's been said many times, many ways:

Merry Christmas to you.

WINTER WONDERLAND

Words by Dick Smith Music by Felix Bernard

Sleigh-bells ring, are you list'nin'?

In the lane, snow is glist'nin'.

A beautiful sight, we're happy tonight,

Walkin' in a winter wonderland!

Gone away is the blue-bird,

Here to stay is a new bird.

He sings a love song, as we go along, Walkin' in a winter wonderland!

In the meadow we can build a snowman,

Then pretend that he is Parson Brown:

He'll say, "Are you married?" We'll say, "No, man! But you can do the job when you're

in town"-

Later on, we'll conspire,

As we dream by the fire,

To face unafraid, the plans that we made,

Walkin' in a winter wonderland!

JINGLE BELLS

Words and music by J. S. Pierpont

Dashing thro' the snow, in a one-horse

open sleigh,

O'er the fields we go, laughing all the way; Bells on bobtail ring, making spirits bright;

What fun it is to ride and sing A sleigh-ing song to-night.—Oh!

Jingle bells, jingle bells, jingle all the way!

Oh what fun it is to ride

In a one-horse open sleigh-eigh!

Jingle bells, jingle bells, jingle all the way!

Oh what fun it is to ride

In a one-horse open sleigh.

Oh what fun it is to ride

In a one—horse o—pen sleigh!



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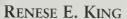
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GUEST ARTISTS





Though the term "gospel music" can incorporate many genres, it does not completely characterize the musical style in which Renese King's gifts and influences abound. An alumna of Boston's Berklee College of Music, Ms. King is a vocalist, pianist, choral director, arranger, and percussionist. She has toured internationally with choral and orchestral ensembles, and has performed throughout the East Coast and abroad as a piano and vocal soloist since the age of

six, two years after she began formal piano study in her native South Lancaster, Massachusetts. She spent three years as a percussionist with the Thayer Symphony Orchestra and four years with the New England Youth Ensemble as timpanist on both United States and European tours, culminating in two performances at Carnegie Hall. Ms. King was featured vocalist in the Thayer Symphony Orchestra's 1999 premiere "Evening of Gospel" concert, which included some of her own orchestrations. In 2001 she was featured soloist with Keith Lockhart and the Boston Pops Esplanade Orchestra on their sixteen-city Holiday Tour and appeared alongside Peter Jennings in the Pops' nationally televised July 4th celebration. She has also appeared on multiple occasions in Boston Pops Holiday and Gospel concerts at Symphony Hall. In February 2002 Ms. King was presented with New England Conservatory's seventh annual Gospel Music Award and directed the Conservatory's Millennium Choir in a Gospel Jubilee 2002 performance of an original composition, "Hang on to Jesus." Renese King is Associate Director of Music and Director of the Re-Union Choir at the historic Union United Methodist Church in Boston's South End as well as acting Minister of Music for the Roxbury Seventh Day Adventist Mission. In addition to holding a full-time position at Berklee College of Music, she frequently appears as a guest conductor and musician with the Boston Community Choir and other area groups. In all of her musical endeavors, Ms. King continues to focus on conveying the unifying and uplifting message at the heart of gospel music.

AMY GRANT

Amy Grant has sold nearly 22 million records worldwide, won five Grammy awards, numerous Dove awards—including "Artist of the Year" four times—and has performed everywhere from the White House to the Grand Ole Opry to Monday Night Football. Her annual Christmas tour has consistently played to sold-out arenas and her songs continue to find their place on both pop and Christian radio. Amy Grant has taken Christian music and her positive message to a

wider audience and broader platform than any other artist in the contemporary Christian genre. The youngest of four daughters, she was born in Augusta, Geor-

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gia, but grew up in Nashville in a strong Christian family that not only instilled faith and values, but also nurtured her creative gifts. By the time she was sixteen, Amy had released her first album. Her 1991 release, Heart in Motion, has been certified quintuple platinum, signifying sales of more than five million copies. The album spent 52 weeks on Billboard's Top 200 album chart, spawning four Top 5 hits including "Baby, Baby," which topped both the Billboard and R&R charts simultaneously. Heart in Motion garnered four Grammy nominations. Its success took Amy's career to an even higher level and generated tremendous exposure, including appearances on The Today Show, Good Morning America, Later with Bob Costas, the Grammy Awards, Arsenio Hall, the Prince's Trust Concert, The Tonight Show, the American Music Awards, and Christmas in Washington, Since then, Amy has released two Christmas albums, including the triple platinum Home For Christmas, as well as two pop records: House Of Love (1994) and Behind The Eyes (1997), the latter earning her critical acclaim as a songwriter. In 1999 Amy ppeared in a CBS television movie, A Song From The Heart, and hosted her own CBS Christmas special. Amy doesn't limit her energy strictly to her musical endeavors. She has been involved in Nashville's Leadership Music Program, the "Make-a-Wish" Foundation, Nashville's City of Hope Celebrity Softball Challenge, and celebrity golf tournaments to aid various causes. She has hosted benefits for the American Cancer Society, the American Heart Association, and the Nashville Symphony. In 1992 she was named Young Tennessean of the Year by the Nashville Chamber of Commerce, and was honored by the Benedictine Order at St. John's University with the prestigious Pax Christi (Peace of Christ) Award, becoming only the third woman and ninth layperson to receive this honor since its inception in 1963. After being awarded the Pax Christi, she received congratulatory letters from each of our country's surviving Presidents. In her community service, her family life, and her music, Amy Grant displays commitment to caring about others and a heart always eager to lift up those around her. The greatest expression of those gifts can be found in her music.

VINCE GILL

Vince Gill is the ambassador of country music—this isn't his official title, of course, but it's the role he occupies, whether he's picking bluegrass with his boyhood heroes backstage at the Grand Ole Opry or trading jazz licks with the house band on The Late Show with bravil Letterman, Gill's prodigious talent, legendary compassion, and quick wit have made him the face that country music likes to show the world. Vincent Grant Gill was born April 12, 1957, in Norman,

Oklahoma, the son of a federal judge and a homemaker. By the time he was in high school, he had become proficient on both banjo and guitar and was playing in his first bluegrass band. After graduation, he turned professional, working with such acts as the Bluegrass Alliance, Boone Creek, Sundance and, most famously, Pure Prairite League. For a time, Gill also toured with Rodney Crowell's high-octane backup band, the Cherry Bombs. In 1983, having signed with RCA Records, he scored his first solo country hits, among them "Oklahoma Borderline" and "Cinderella." Moving to MCA Records in 1989, he achieved his big breakthrough the following year with "When I Call Your Name," which won the Country Music Association's Single of the

Year award. Since then, he has won seventeen more CMA honors, including Entertainer of the Year twice and Song of the Year four times. To date, Gill has earned more CMA trophies than anyone else in history. He has hosted the nationally televised CMA awards show since 1992. Since 1990, Gill has walked away with fifteen Grammy awards, a total that ties him with the late Chet Atkins for the most Grammys won by a country artist. In 1991, he was inducted into the Grand Ole Opry and remains one of that revered radio show's most active members. As a recording artist, Gill has racked up sales in excess of 22 million. His high, pure tenor voice and unerring sense of harmony have made him a favorite duet recording partner for dozens of fellow artists, from Ralph Stanley to Barbra Streisand. Active in a wide array of charities, Gill's favorite cause is the annual "The Vinny" pro-celebrity golf tournament, which he established in 1993 to raise money for the Junior Golf program. In 2001, the TNN & CMT Country Weekly awards show honored Gill for his artistry and many good works with its Career Achievement Award. Vince Gill married pop music singer Amy Grant on March 10, 2000. In March of 2001, they welcomed the birth of their daughter, Corrina Grant Gill. Gill just completed his eleventh album for MCA. Self-produced, the CD, tentatively titled This Old Guitar And Me, will be released in February of 2003. "The Next Big" is the lead-off single, which has aired on country radio everywhere since October 2002.

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Boston native James Orent's lifelong passion for music and aviation can be traced back to his childhood heroes: the Boston Symphony Orchestra and NASA's Mercury Seven astronauts. He made his debut at eighteen conducting Stravinsky's *Symphony of Psalms*. To date he has performed in eleven countries as a conductor and violinist in music ranging from symphony, ballet, and opera, to rock, film, and commercial recordings. Since 1997 Mr. Orent has led Boston Pops concerts in five

states. He made his Boston Pops radio debut in 1998 and his national television debut in 1999, conducting BPO members at the Ryder Cup Matches official ceremonies. In 2003 he will make his conducting debut with the Boston Conservatory Orchestra. Highlights of recent seasons include serving as music director for the Scottish Rite Masons' Millennium 2000 Celebration (performed at the Museum of Our National Heritage and simulcast to 33,000 members across the eastern U.S.), reengagements with the Boston Festival Pops and Melrose Symphony Orchestra Master Class, Indian Hill Symphony Orchestra, serving as interim music director for the Greater Boston Youth Symphony Orchestras' summer program, appearances with the Pro Arte and Newbury Chamber Orchestras, MIT's IAP Symphony, and Westwood's Music in the Schools program. The Boston Pops Esplanade Orchestra's 2002 holiday tour was Mr. Orent's 21st as cover conductor for Keith Lockhart spanning the United States, Canada, Japan, and Korea. A BPEO violinist since 1987, he has also been a substitute extra player with the Boston Symphony/Boston Pops orchestras. Winning his Buffalo Philharmonic national audition by unanimous decision on the semifinal round, James Orent earned the first NEA/Martha Baird Rockefeller Fund residency as Affiliate Artists Conducting Assistant with the Erie Philharmonic. He was music director of the Erie Ballet, Holyoke Orchestra, and Amherst Contemporary Music Ensemble; guest conductor with Spokane Symphony and Hartford Ballet; assistant conductor of the New Hampshire Symphony, Leonard Bernstein Festival, and Springfield (Mass.) Symphony; PBS score reader; and guest conductor with college, conservatory, and youth orchestras. Flying and skydiving are lifelong interests. Keith Lockhart drew upon Mr. Orent's airline and barnstorming experience to fly Celtic musicians from New York to his wedding in northern Maine directly through Hurricane Fran. Mr. Orent holds the Airline Transport Pilot Certificate, U.S. Parachute Association's Advanced Skydiver License, and is a member of "POPS," the Parachutists Over Phorty Society. Mr. Orent owns a 1977 Cessna Cardinal RG aircraft that he flies to engagements throughout the northeast. Born in Boston, James M. Orent graduated magna cum laude from Amherst College, winning the Sundquist Prize for Performance and Composition. He studied conducting with Charles Bruck at the Pierre Monteux Memorial Domaine School, Otto Werner Mueller at the Yale School of Music, and at Tanglewood, where he was also conducting assistant for the BSO's Oedipus Rex. His violin teachers were Phillipp Naegele (Marlboro Music) and Stanley Benson of the BSO. Mr. Orent's violin belonged to Arthur Fiedler's father, Emanuel.

JULIAN WACHNER

Julian Wachner is a prolific composer and a conductor of unusual versatility. For the past two seasons, his performances have won the "Best of Boston" distinction in the Boston Globe: Bach's St. Matthew Passion, best oratorio of 2000; Bach's Christmas Oratorio, best early-music recording of 2000; and BAM Opera's production of The Mikado, best opera of 2001. He is in constant demand as a guest conductor, having been engaged by the Handel and Haydn Society, Boston Pops,

San Diego Symphony, Opera McGill, Boston Conservatory Orchestra, Boston Academy of Music, Spoleto Festival Orchestra, Pro Arte Chamber Orchestra, New England Philharmonic, the Young Artists' Orchestra of the Tanglewood Music Center, and the Orchestra of Emmanuel Music. In addition, Mr. Wachner is the founding music director of the Red House Opera Group, Red House Festival, and the Boston Bach Ensemble, as well as artistic director of the Providence Singers in Rhode Island and co-director of the Young Artists' Composition Program at the Boston University Tanglewood Institute. In 2001, Keith Lockhart invited Mr. Wachner to form the Boston Pops Holiday Chorus, which participated in ten Symphony Hall performances last season and was featured in the internationally televised Pops Goes the Fourth! Julian Wachner's compositions have been presented throughout the world, including performances at Lincoln Center, the Library of Congress, the Tanglewood Music Center, the Sandpoint Festival, June in Buffalo, and festivals in St. Petersburg, Russia, and Athens, Greece. Among his many commissions, prizes, and awards are grants from ASCAP and Meet the Composer. His complete catalogue of more than 50 scores is published exclusively by E.C. Schirmer. His original music is currently available on three commercial CDs: Coro Allegro's Somewhere I have never traveled, the Boston Bach Ensemble's Julian Wachner: Sacred Music, and the Boston Sinfonietta's Julian Wachner: Chamber Music. Mr. Wachner has commissioned and premiered more than 40 works and was recently appointed to the advisory board of the Dale Warland Singers to identify young and emerging composers. He has served as visiting lecturer in music composition at



the Massachusetts Institute of Technology, assistant professor of music at Boston University's School of Theology, conductor of the Marsh Chapel Choir and Chamber Orchestra, and associate music director of the Opera Laboratory Theater Company. In 2001, he was appointed associate professor of music and Chair of the Choral Area at McGill University. Born in Hollywood, California, Julian Wachner began his musical education at age four with cello lessons at the University of Southern California and studied improvisation, composition, organ, and theory under Dr. Gerre Hancock while a boy chorister at the St. Thomas Choir School in New York City. In 1990, at the age of twenty, he was appointed University Organist and Music Director of Boston University's Marsh Chapel. In 1993, he was awarded the S. Lewis Elmer Award by the American Guild of Organists. In 1996, he earned the Doctor of Musical Arts degree from Boston University's School for the Arts, where he studied with Lukas Foss, Marjorie Merryman, and Theodore Antoniou.

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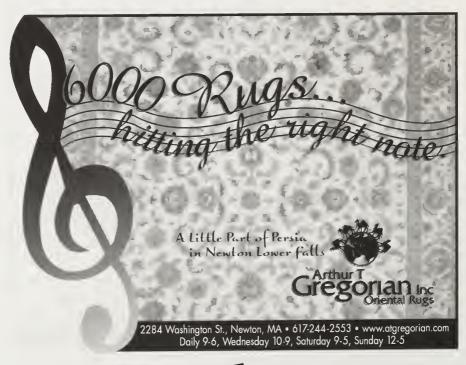
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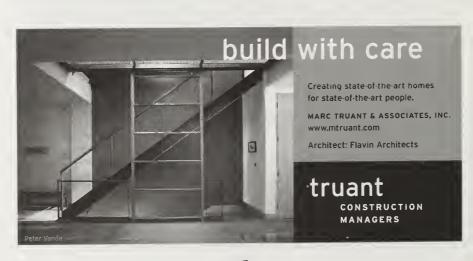
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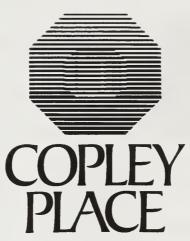
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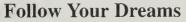
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2002

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BOSTON
POPS



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Through our annual support of the Boston Pops, Fidelity Investments is helping continue a tradition of glorious music making. And during this festive season, we are especially honored to sponsor THE 2002 FIDELITY INVESTMENTS BOSTON POPS HOLIDAY TOUR, a renowned series of performances held across the U.S. in seven different cities. We are delighted to play a role in bringing you joyful entertainment of this exceptional caliber during the holidays.



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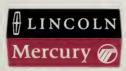




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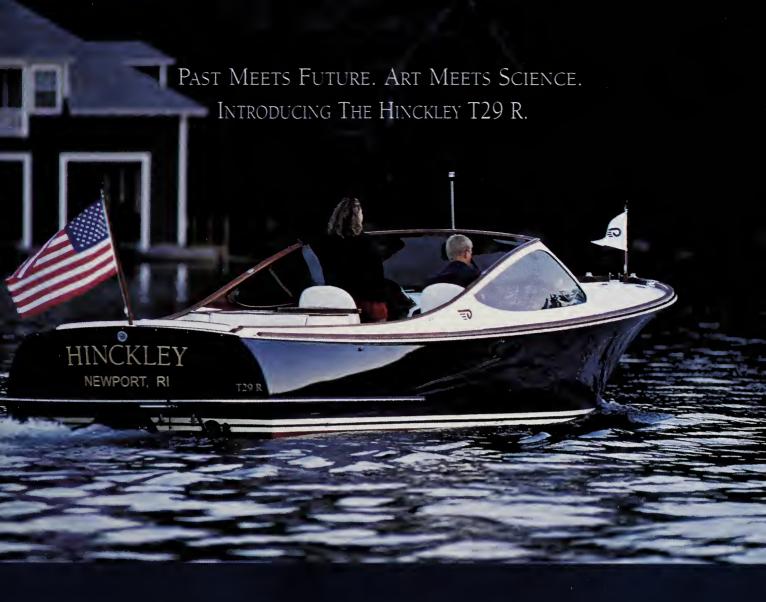
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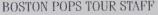
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> PRESIDENT Gerald Alpern

EDITOR David Rattigan

CONTRIBUTING EDITORS

Eleanor McGourty Bridget Carr Bernadette Horgan Jonathan Mack

GRAPHIC DESIGNER Barbara Ward

SALES DIRECTOR John L. Osborne

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MANAGING DIRECTORS
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A LETTER FROM Keith Lockhart

Dear Friends.

Thank you for making the Boston Pops a part of your holiday. This year, as always, we have designed a program we hope you will find fresh and entertaining, conveying not just the music but also the spirit of the season. I hope you will agree that today's Pops concert maintains the goal of providing you with the best holiday music in the way that only "America's Orchestra" can.

Eight years ago, I arrived in Boston to become conductor of the Pops. Since that time, it has been my privilege to work with excellent musicians as part of a dedicated and talented organization for the pleasure of you, our audience. I have noticed many things about you, including one thing that delights me: you never seem to tire of what we do. I'm not too modest to think that our excellent orchestra and the time and effort we expend on planning and commissioning new music may have something to do with that. But I also realize it is the tradition of attending a Boston Pops concert as part of the season's festivities that makes you return.

If this is your first Boston Pops concert, I'm going to bet it won't be your last.

This special souvenir book will give you a glimpse into several aspects of life at the Boston Pops during the holiday season. At this time of year, our schedule is daunting, each night bringing a new challenge and excitement. What is most important to us, however, is the pleasure we receive in bringing you the opportunity to celebrate in a special way.

Happy holidays to all!

Warmly,

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THE 2002 FIDELITY INVESTMENTS BOSTON POPS HOLIDAY TOUR

THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, Conductor

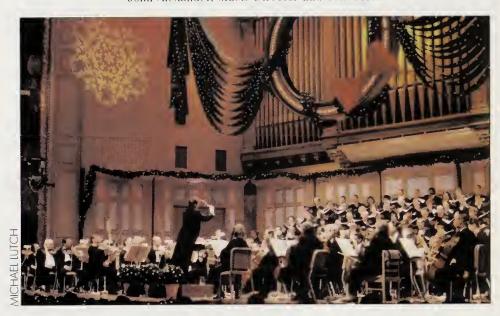
JOHN WILLIAMS, Laureate Conductor BRUCE HANGEN, Principal Pops Guest Conductor

KEITH LOCKHART conducting

with

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John Alexander, Music Director and Conductor



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Sunday evening, December 1, at 7:00 America West Arena, Phoenix, Arizona

Tuesday evening, December 3, at 8:00 Music Hall Theater, Boise, Idaho

Thursday evening, December 5, at 7:30 Music Hall Theater, Kansas City, Missouri

Friday evening, December 6, at 8:00 Fox Cities Performing Arts Center, Appleton, Wisconsin

Saturday evening, December 7, at 8:00 Miller Auditorium, Kalamazoo, Michigan

Sunday evening, December 8, at 6:00 Crisler Arena at University of Michigan, Ann Arbor

PROGRAM

Prologue from Hodie Hallelujah Chorus, from Messiah

Trois pour Noël

Il est né—Fum, Fum, Fum—Quittez pasteurs

O Holy Night

KATHLEEN BRETT, soprano

The Adoration of the Magi, from Three Botticelli Pictures

Go Tell It On the Mountain A Christmas Scherzo

Gesù Bambino

MS. BRETT

Joy to the World! A Fanfare for Christmas Day

Sleigh Ride

Round the Glory Manger THE UNIVERSITY SINGERS Jeffrey Mistri, conducting

Kije Takes a Ride (after Prokofiev)

Mary's Little Boy Child

The Christmas Waltz

White Christmas (in memory of Rosemary Clooney)

MS. BRETT

Cajun Christmas

Jingle Bell Rock

Rockin' Around the Christmas Tree—(Must Have Been Ol') Santa Claus—

A Visit from St. Nicholas 'Twas the Night Before Christmas

text by Clement C. Moore

A Merry Little Sing-Along

Rudolph the Red-Nosed Reindeer—Have Yourself a Merry

Little Christmas—Let It Snow! Let It Snow! Let It Snow!—

The Christmas Song—Winter Wonderland—Jingle Bells

Sing-along lyrics appear elsewhere in this program.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.



Vaughan Williams

Handel-Mozart

arr. Sebesky

Adam-Courage

Respighi

Trad.-Rutter

arr. Sebesky

Yon-Morley

Handel-Bass

INTERMISSION

Anderson/Parrish-Goldberg

arr. Scott

arr. Nestico

Hairston-Hollenbeck

Styne/Cahn-Morley

Berlin-Mason/Courage

arr. Hollenbeck

arr. Reisman

arr. Reisman

BOSTON POPS HOLIDAY CONCERTS

THE BOSTON POPS ESPLANADE ORCHESTRA KEITH LOCKHART, Conductor

JOHN WILLIAMS, Laureate Conductor BRUCE HANGEN, Principal Pops Guest Conductor

> KEITH LOCKHART conducting with The Holiday Chorus Julian Wachner, Director

Friday evening, December 13, at 8:00 • Boardwalk Hall, Atlantic City Convention Center, Atlantic City, New Jersey Saturday evening, December 14, at 8:00 • Springfield Civic Center, Springfield, Massachusetts

Sunday afternoon, December 15, at 1:00 • Sovereign Bank Arena, Trenton, New Jersey

Sunday evening, December 15, at 7:30 • New Jersey Performing Arts Center, Newark, New Jersey

Prologue from <i>Hodie</i>	Vaughan Williams
Hallelujah Chorus from <i>Messiah</i>	Handel-Mozart
Trois pour Noël	arr. Sebesky
ll est né—Fum, Fum—Quittez pasteurs O Holy Night SHARON BAKER, soprano	Adam-Courage
The Adoration of the Magi, from <i>Three Botticelli Pictures</i> Go Tell It On the Mountain A Christmas Scherzo	Respighi TradRutter arr. Sebesky
Gesù Bambino MS. BAKER	Yon-Morley

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Handel-Bass

arr. Reisman

Sleigh Ride	Anderson/Parrish-Goldberg
Kije Takes a Ride (after Prokofiev)	arr. Nestico
Mary's Little Boy Child	Hairston-Hollenbeck
The Christmas Waltz	Styne/Cahn-Morley
White Christmas (in memory of Rosemary Clooney)	Berlin-Mason/Courage
MS. BAKER	
Cajun Christmas	arr. Hollenbeck

Rockin' Around the Christmas Tree—(Must Have Been Ol') Santa Claus—
Jingle Bell Rock

A Visit from St. Nicholas *'Twas the Night Before Christmas* arr. Reisman text by Clement C. Moore

A Merry Little Sing-Along

Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!— The Christmas Song—Winter Wonderland—Jingle Bells

Joy to the World! A Fanfare for Christmas Day

Sing-along lyrics appear elsewhere in this program
The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

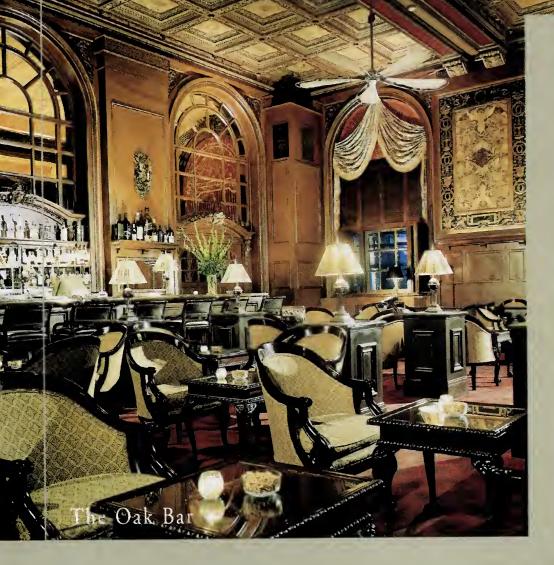
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BOSTON POPS HOLIDAY CONCERTS

A Visit from St. Nicholas 'Twas the Night Before Christmas

Rudolph the Red-Nosed Reindeer—Have Yourself a Merry

text by Clement C. Moore

A Merry Little Sing-Along

THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, Conductor JOHN WILLIAMS, Laureate Conductor BRUCE HANGEN, Principal Pops Guest Conductor

> KEITH LOCKHART conducting with The Holiday Chorus Julian Wachner, Director

Friday evening, December 20, at 8:00 • Bridgeport Arena at Harbor Yard, Bridgeport Connecticut Saturday evening, December 21, at 8:00 • Verizon Center, Manchester, New Hampshire Sunday afternoon, December 22, at 1:30 • Worcester Centrum, Worcester, Massachusetts

Prologue from <i>Hodie</i> Hallelujah Chorus from <i>Messiah</i> Trois pour Noël ll est né—Fum, Fum, Fum—Quittez pasteurs	Vaughan Williams Handel-Mozart arr. Sebesky
O Holy Night MARA BONDE, soprano	Adam-Courage
The Adoration of the Magi, from <i>Three BotticeHi Pictures</i> Go Tell It On the Mountain A Christmas Scherzo	Respighi TradRutter arr. Sebesky
Gesù Bambino MS. BONDE	Yon-Morley
Joy to the World! A Fanfare for Christmas Day INTERMISSION	Handel-Bass
Sleigh Ride	Anderson/Parrish-Goldberg
Kije Takes a Ride (after Prokofiev)	arr. Nestico
Mary's Little Boy Child	Hairston-Hollenbeck
The Christmas Waltz	Styne/Cahn-Morley
White Christmas (in memory of Rosemary Clooney) MS. BONDE	Berlin-Mason/Courage
Cajun Christmas Rockin' Around the Christmas Tree—(Must Have Been Ol') Santa Claus— Jingle Bell Rock	arr. Hollenbeck

Little Christmas—Let It Snow! Let It Snow! Let It Snow!—
The Christmas Song—Winter Wonderland—Jingle Bells

Sing-along lyries appear elsewhere in this program
The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

arr. Reisman

arr. Reisman

THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART Conductor

Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS Laureate Conductor

BRUCE HANGEN
Principal Pops Guest Conductor

HARRY ELLIS DICKSON Associate Conductor Laureate

FIRST VIOLINS
Joseph Scheer
Michael Rosenbloom
Lisa Crockett
Kristina Nilsson
Cregory Vitale

Cregory Vitale Sandra Kott Dianne Pettipaw Cynthia Cummings Gerald Mordis

Maynard Goldman James Orent Paul MacDowell Melissa Howe Stacey Alden

Liana Zaretsky

Karma Tomm

SECOND VIOLINS

Clayton Hoener Jennifer Elowitch Susan Shipley

Colin Davis Danielle Maddon

Julie Leven Rebecca Katsenes

Christine Vitale Wen-Yi Shih

Krista Buckland-Reisner

Sarita Uranovsky Kay Knudsen

VIOLAS Kenneth Stalberg

Kenneth Stalberg Jean Haig Anne Black David Feltner Barbara Wright Lisa Suslowicz Joan Ellersick Joli Wu CELLOS

Ronald Lowry David Finch George Seaman Theresa Borsodi Andrew Mark William Rounds Toni Rapier Jennifer Lucht

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Robert Caplin
Barry Boettger
Joseph Holt
Gregory Koeller
Elizabeth Foulser
George Speed
Mark Henry

FLUTES
Renee Krimsier
Kathy Boyd
PICCOLO
Iva Milch
OBOES

Laura Ahlbeck Frank Charnley

ENGLISH HORN Barbara LaFitte

CLARINETS Ian Greitzer Aline Benoit

BASS CLARINET Edward Avedisian

SAXOPHONE Michael Monaghan

BASSOONS Ronald Haroutunian Donald Bravo CONTRABASSON

HORNS Kevin Owen Richard Menaul Nona Gainsforth

Margaret Phillips

Thomas Haunton Richard Greenfield TRUMPETS
Bruce Hall
Gregory Whitaker
Dennis Alves
Steven Emery
TROMBONES
Darren Acosta
Hans Bohn
BASS TROMBONE

BASS TROMBONE Mark Cantrell

TUBA
Gary Ofenloch
TIMPANI
Everett Beale
PERCUSSION
Dean Anderson
Neil Grover
James Gwin

HARP Anna Reinersmann

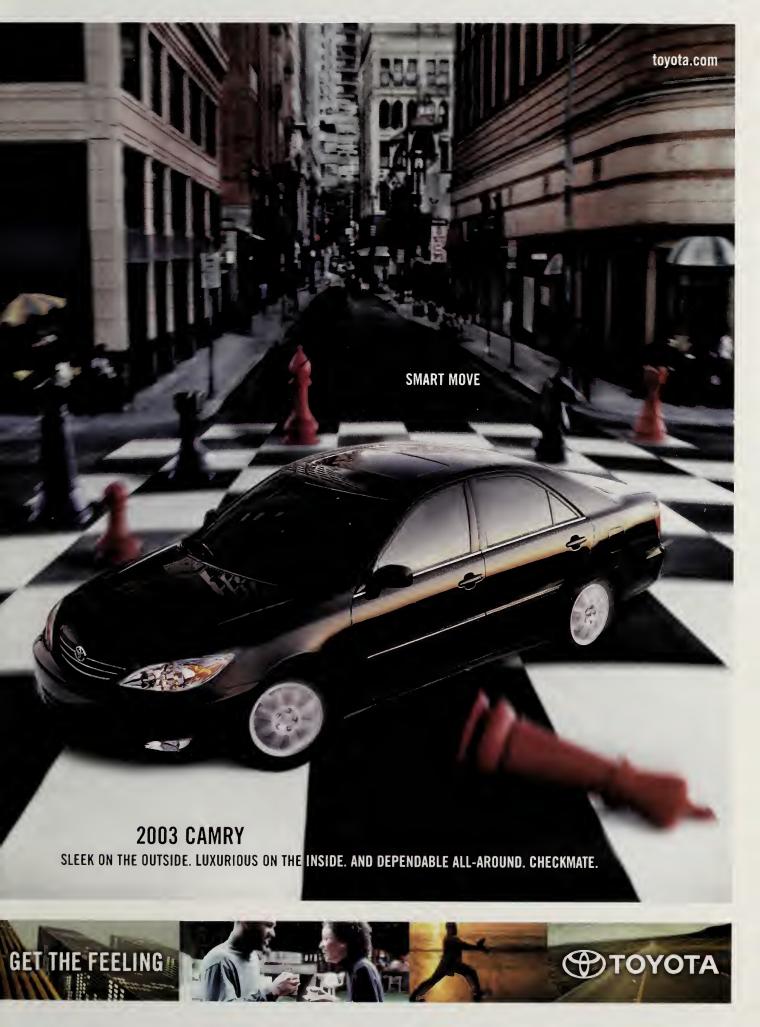
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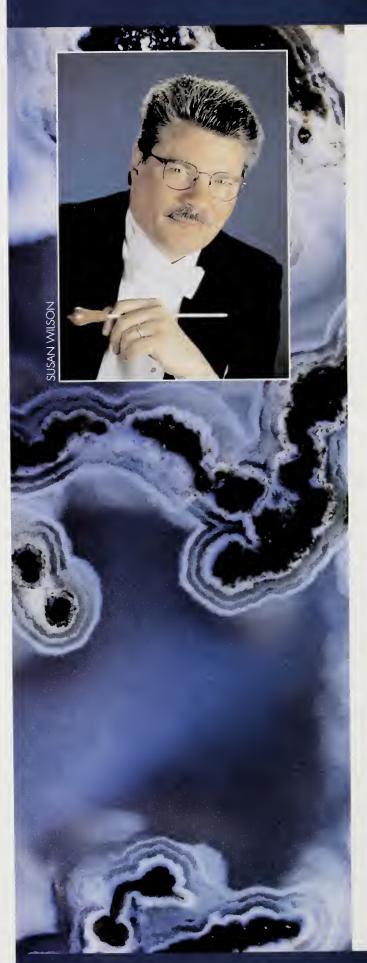
Boston Pops Orchestra have recorded exclusively with RCA Victor. His first six albums with the Boston Pops Orchestra on RCA Victor - Runnin' Wild: The Boston Pops Play Glenn Miller (1996), American Visions (1997), The Celtic Album (February 1998), Holiday Pops (September 1998), A Splash of Pops (1999), and The Latin Album (2000) – all received critical and popular acclaim. In addition, The Celtic Album was nominated for a Grammy Award in the Classical Crossover category, and The Latin Album received a nomination for Best Pop Instrumental Album at the 2001 Latin Grammy Awards. A compilation album entitled Encore!, featuring tracks from the previous five recordings, was released in March 2000. The orchestra's latest recording, My Favorite Things - A Richard Rodgers Celebration, was released in April 2002, in conjunction with the worldwide celebration of the centennial of that great American composer's birth.

Born in Poughkeepsie, New York, in November 1959, Keith began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. Keith came to the Boston Pops from Cincinnati, where he served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. Since 1998, he has also been music director of the Utah Symphony. In February 2002, he led the Utah Symphony as part of the Opening Exercises of the 2002 Winter Olympic Games in Salt Lake City. As a guest artist, he has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Montreal, New York, Philadelphia, Singapore, Toronto, and Vancouver. In September, he opened the 2002-2003 Saint Louis Symphony season with a gala concert, featuring cellist Yo-Yo Ma as soloist. Upcoming engagements include performances with the Deutsches Symphonie-Orchester of Berlin on New Year's Eve 2002, the Concertgebouw Orchestra of Amsterdam in June 2003, and the Toronto and Baltimore symphonies during the 2003-2004 season. Notable past engagements include his first major opera production. Douglas Moore's The Ballad of Baby Doe, with the Washington (D.C.) Opera and recent debuts with the New York Chamber Symphony, the Houston Symphony, and the New Japan Philharmonic.



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Bruce Hangen

n February 2002 Bruce Hangen was named principal Pops guest conductor, effective with the spring ■ 2002 Boston Pops season. With this appointment, Bruce became the first principal Pops guest conductor in the orchestra's 117-year history. Since his debut as a Boston Pops guest conductor in 1979, Bruce has led the orchestra in Symphony Hall, on the Charles River Esplanade, in private concerts, and on tour. Most recently, he traveled to New Orleans as cover conductor for Keith Lockhart for the Pops performance in the Super Bowl XXXVI pre-game show. In his new position. Bruce will play a more prominent role in all the orchestra's activities, which have increased dramatically since Keith's appointment. During the 2002 spring season, Bruce doubled his normal guest-conducting schedule with the Pops, leading 15 concerts. Thoroughly American in his education and training, and highly experienced in both symphonic and popular literature, Bruce is also principal conductor and artistic director of the Indian Hill Symphony at Indian Hill Arts, the Littleton. Masachusetts-based regional center for music education and performance, now celebrating its 25th season. He is also artistic/general director of the Portland Opera Repertory Theatre in Maine, a company he founded in 1995. As a guest conductor, Bruce has appeared with the New York Philharmonic, Dallas Symphony,

continued



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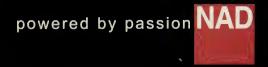
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Minnesota Orchestra, Atlanta Symphony, Houston Symphony, Baltimore Symphony, Utah Symphony, Kansas City Symphony, and the National Arts Centre Orchestra of Ottawa, Ontario. Formerly conductor laureate of the Omaha Symphony (1995-96). Bruce served as that orchestra's music director and conductor from 1984 to 1992 and artistic director from 1992 to 1995. Under his guidance, the Omaha Symphony received national recognition for its varied and innovative program offerings and prominent artistic collaborations, including a "sister orchestra" partnership with the Philharmonic Orchestra of Shizuoka, Japan, Omaha's sister city.

Previously, Bruce served as music director and conductor of the Portland (Maine) Symphony (1976-86), music director of Denver's Arapahoe Chamber Orchestra (1975-79), associate conductor of the Denver Symphony (1973-79), assistant conductor of the Colorado Philharmonic, now the National Repertory Orchestra (1966-72), and associate conductor of the Utah Symphony (1997-99). Bruce maintains a strong commitment to education in the arts. This was demonstrated by his development of the Indian Hill Symphony's innovative Family Concert series and recent guest conducting

appearances with the orchestras of Oberlin Conservatory, Hartt School of Music, and Yale University, as well as youth orchestras and festivals across the country. At the Portland Opera Repertory Theatre, his Young Artist Apprenticeship program exposes aspiring performers to opera production and institutional leadership. Bruce was awarded an honorary Doctor of Fine Arts degree from the University of New England in 1981, and in Omaha was the recipient of the ICAN Foundation's 1990 Browning Award for Career Excellence and Vision. A graduate of the Eastman School of Music, he was a conducting fellow for two summers at the Tanglewood Music Center, where he won the prize for Outstanding Conducting Fellow in 1973.



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Harry Ellis Dickson

arry Ellis Dickson is associate conductor laureate of the Boston Pops, founder and conductor laureate of the Boston Symphony Orchestra Youth Concerts, and music director laureate of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. Born in Cambridge, Massachusetts, and raised in nearby Somerville, he graduated from Somerville High School and the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

The first three concerts of the spring 2002 Boston Pops season paid tribute to Harry in his 15th year as associate conductor laureate, with a program entitled "We're Just Wild About Harry!" He continues to conduct Boston Pops concerts during the spring and holiday seasons at Symphony Hall and on the Esplanade. Highlights of recent seasons included a Boston Classical Orchestra gala concert celebrating his 92nd birthday (with special guest Mike Wallace of CBS's 60 Minutes); a BCO concert with Boston Symphony principals Jacques Zoon (flute) and Ann Hobson Pilot (harp); and a concert with the

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About the Artist

In 1989 DeVries created his first large public commission, a 9' bronze dancer for the Hebrew Home and Hospital in West Hartford. Two years later the National Sculpture Society awarded him the prestigious Walter and Michael Lantz Prize. In 1994 St. Mary's Church in Portland, CT selected DeVries to sculpt a 5' bronze Madonna as well as their tabernacle.

The same year the National Sculpture Society honored DeVries' work by choosing his sculpture The Chariot for their first exhibition in Italy. Now, he's a fixture in the Berkshires with international sales reaching Australia, Canada England, Germany, Ireland, Israel, Korea and Portugal.

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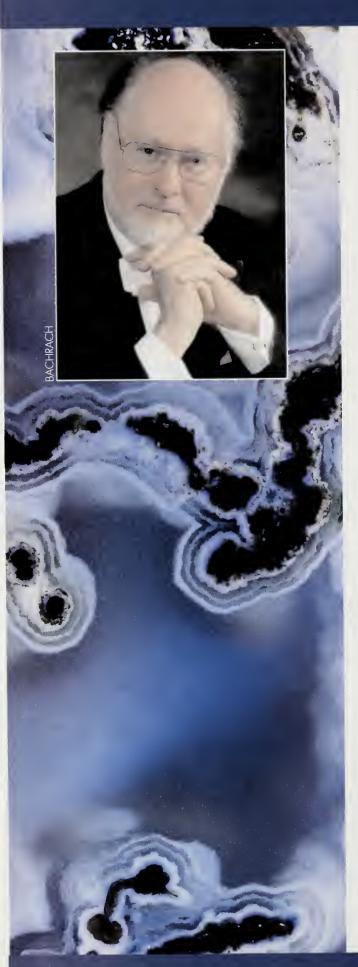




Maryland Symphony on the historic Antietam battle-ground in Hagerstown, Maryland.

The distinguished recipient of numerous awards, Harry addressed the members of the Boston Symphony's Walter Piston Society on the occasion of his 93rd birthday. He is a chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Haves Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with Boston Fenway Group and the Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Harry holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, Gentlemen, More Dolce Please!, Arthur Fiedler and the Boston Pops, and, most recently, an autobiography entitled Beating Time, A Musician's *Memoir.* In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Harry has built bridges between the stage of Symphony Hall and the world.



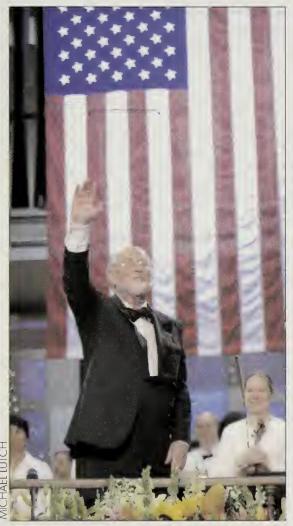
John Williams

n January 1980 John Williams was named the 19th conductor of the Boston Pops Orchestra since its ▲ founding in 1885. He assumed the title of Boston Pops laureate conductor following his retirement in December 1993 and currently holds the title of artist-inresidence at Tanglewood. Born in New York, John attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John has composed the music and served as music director for more than 80 films, including Minority Report, Star Wars: Attack of the Clones, Harry Potter and the Sorcerer's Stone, A.I. Artificial Intelligence, The Patriot, Angela's Ashes, Star Wars: The Phantom Menace, Stepmom, Saving Private Ryan, Amistad, The Lost World, Rosewood, Sleepers, Nixon, Sabrina, Schindler's List, Jurassic Park, Home Alone 2, Far and Away, JFK, Hook, Home Alone, Presumed Innocent, Born on the Fourth of July, the three Indiana Jones films. The Accidental Tourist, Empire of the Sun, The Witches of Eastwick, E.T. (the Extra-Terrestrial). Superman, Close Encounters of the Third Kind, the Star



Wars trilogy, Jaws, and Goodbye, Mr. Chips. He has received 41 Academy Award nominations, and has been awarded five Oscars, one British Academy Award, 18 Grammys, and three Golden Globes, as well as several gold and platinum records. His score for the film Schindler's List earned him both an Oscar and a Grammy. Recent projects include the score for Steven Spielberg's Catch Me If You Can.

In addition to his film music, John has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. He composed Call of the Champions for the 2002 Olympic Games in Salt Lake City, the NBC News theme "The Mission." "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, the themes for the 1984, 1988, and 1996 Summer Olympic games, and for Seiji!, honoring Seiji Ozawa's 25th anniversary as BSO music director. Many of John's film scores have been released as recordings; the soundtrack album to Star Wars, one of the most successful non-pop albums in recording history, has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra on Philips and Sony Classical. Their most recent recording is Cinema



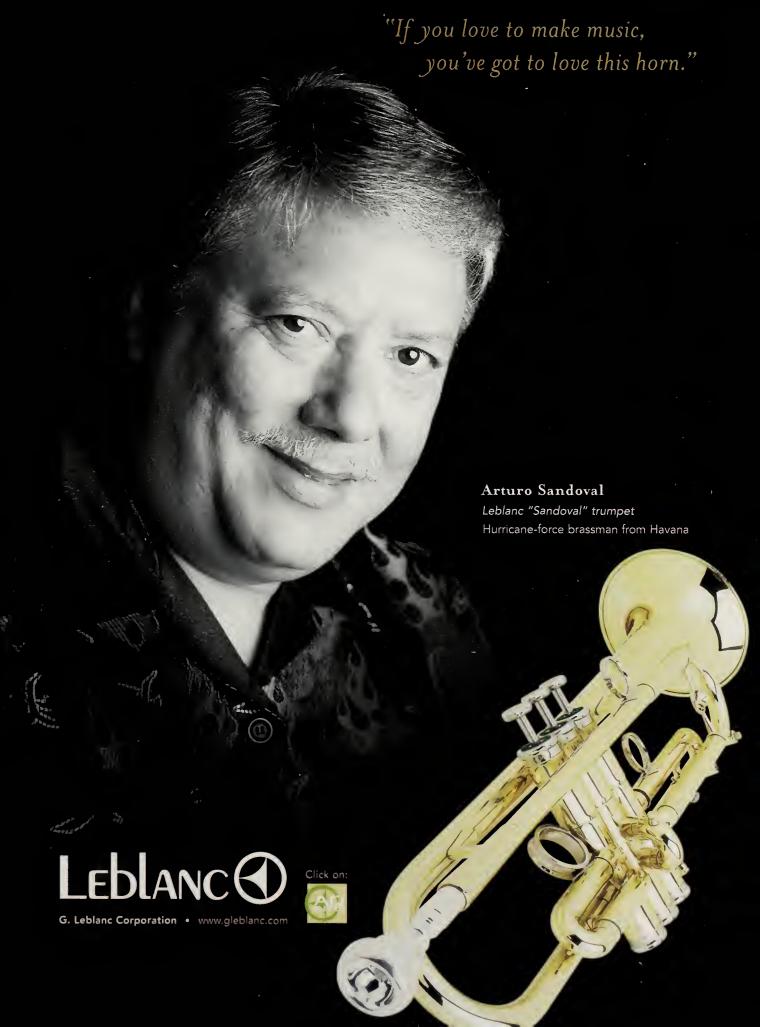
Serenade 2: The Golden Age (Sony Classical) featuring violinist Itzhak Perlman. John has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras. With the BSO and violinist Gil Shaham, John has recorded his violin concerto, *TreeSong*, and Three Pieces from *Schindler's List* on Deutsche Grammophon.



Sharon Baker

7oted Boston's "Musician of the Year, 1998" by the Boston Globe, soprano Sharon Baker is internationally recognized for her purity of tone and engaging stage presence in opera, oratorio, and recital. Recently, she performed Messiah with the San Antonio Symphony, Pergolesi's Stabat Mater in collaboration with Peter Martins and the New York City Ballet, Mozart's Exultate, Jubilate as part of the University of New Hampshire Celebrity Series, and with Boston Baroque for its Millennium New Year's Eve and Day concerts. Highlights from previous seasons include the United States premiere and recording of the newly discovered operas. Der Stein der Weisen and Der Wohltatige Derwisch with Boston Baroque, the modern-day premiere of C.P.E. Bach's cantata Dank-Hymne der Freundschaft with the Handel and Haydn Society, performances of Handel's Triumph of Time and Truth on tour in Germany and Italy, and Handel's Orlando presented at the Getty Museum in Los Angeles. Sharon has also appeared with the National Arts Centre Orchestra of Ottawa, Boston Musica Viva, the Dallas Bach Society, the St. Paul Chamber Orchestra, the National Symphony Orchestra, and the Mostly Mozart Festival at Lincoln Center, among others. She is a favorite soloist with many of Boston's outstanding period orchestras including the Handel and Haydn Society, the Boston Cecilia Society (as part of its annual Handel Oratorio Series), and Boston

Baroque. In recital, Sharon is a favorite in the greater Boston area and has initiated a series, "The Art of the Song," at the University of New Hampshire, where she teaches. She is a frequent collaborator with Robert Kapilow in his national lecture/recital series, "What Makes It Great?." presenting different song settings of Goethe's "Kennst Du Das Land?" An advocate for newly composed American opera, Sharon has performed in many premieres, including Philip Glass's The Fall of the House of Usher and Robert Aldridge's Elmer Gantry. She has performed on numerous recordings with Boston Baroque, including Handel's L'Allegro, Haydn's Lord Nelson Mass, Purcell's Dido and Aeneas, Lost Music of Early America, Der Stein Der Weisen, and a Telarc recording of Mozart's The Impresario. She is also featured on a recent recording of Handel's Triumph of Time and Truth with Aston Magna.





Mara Bonde

ritically acclaimed for an electric stage presence and sweet purity of tone, soprano Mara Bonde has performed in diverse venues throughout the United States and traveled to Brussels and Belgium with Boston Musical Theater for a NATO fiftieth-birthday tribute. Mara made her Boston Pops debut under the direction of Keith Lockhart in "Brush up your Shakespeare," which was nationally televised on PBS's Evening at Pops, and has since become a frequent guest soloist with that orchestra. Also on the concert stage, she has appeared with the Utah Symphony, New Haven Symphony, Handel & Haydn Society, Boston Baroque, OPUS Chamber Orchestra (Salt Lake City), Back Bay Chorale (Boston), Cape Ann Symphony (Boston) and this December debuts with San Diego Symphony in Handel's Messiah. In April of 2004, she will debut with Royston Nash and the Cape Symphony Orchestra singing Mahler's Symphony No. 4 and Barber's Knoxville, Summer of 1915. Mara has worked with such notable conductors as Daniel Beckwith, Martin Pearlman, Gerald Steichen, Bernard Labadie, Julian Wachner and the late Robert Shaw. She appears as soloist in Ravel's Trois Beaux Oiseaux du Paradis on Shaw's Telarc recording Appear and Inspire.

A National Semi-Finalist in the 2002 Metropolitan Opera National Council Auditions, Mara's operatic roles include Frasquita in *Carmen*, Mrs. Nordstrom in *A Little Night Music* and Sister Miriam in *The Three Hermits* with Utah Opera: the title role in Mollicone's *Starbird and Frasquita* with The Opera Company of North Carolina: Despina in *Così fan Tutte*, Clorinda in *Cinderella*, and Carolina Etheridge in the world premiere of *Kitty Hawk* with National Opera Company (Raleigh): and Berta in *Il Barbiere di Siviglia* with the Lake George Opera Festival.

Mara holds a BA in French from Mount Holyoke College and an MM from Boston University, where she was also invited to join the Opera Institute. She has studied at the Université de Paris IV (La Sorbonne) and has sung in music festivals at Tanglewood. Aspen and at the Britten-Pears School with Joan Sutherland and Richard Bonynge in Aldeburgh, England.

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Kathleen Brett

op prize-winner and recipient of a special award as Best Canadian Singer at the 1991 International Glory of Mozart Competition, soprano Kathleen Brett has also received the prestigious Sullivan Award from the William Matheus Sullivan Foundation of New York. Sought after as an artist both in North America and in Europe, Kathleen traveled during the 2001-2002 season to Calgary Opera, where she sang Susanna in Le Nozze di Figaro, to Arizona Opera for Blanche in Dialogues of the Carmelites, and to DeVlaamse Opera in Antwerp, where she perfomed Dorinda in *Orlando*. She also appeared at the Grant Park Music Festival in Chicago for Haydn's Mass in C, with the Utah Symphony for Fauré's Requiem, and with the Vancouver Bach Choir for Bach's St. Matthew Passion. A favorite of conductor Erich Kunzel, Kathleen has performed several pops programs with the maestro with the Cincinnati Symphony, the Detroit Symphony, and the Toronto Symphony. During the current season she returns to Arizona to perform Gretel in Hansel and Gretel and sings Musetta in La Bolième with the Vancouver Opera. This season's orchestral concerts include a return to Utah for Mahler's Fourth Symphony and the Minnesota Orchestra for Messiah. Kathleen has enjoyed a long artistic collaboration with the Canadian Opera Company, where she has portrayed a variety of roles including Susanna in Le Nozze di Figaro; Romilda in

the Stephen Wadsworth production of Handel's Xerxes; and the Governess in Britten's The Turn of the Screw. Also in Canada, she has performed with L'Opéra de Montréal, Manitoba Opera, Calgary Opera, Opera Atelier (Toronto), Pacific Opera Victoria, and Edmonton Opera, where she sang Pamina in the David Hockney production of Die Zauberflöte. In this country, she has appeared with the New York City Opera, the Dallas Opera, and San Francisco Opera. Kathleen has performed with every major Canadian orchestra and with many of the finest in America including those of Chicago. Detroit, and Philadelphia. Recent concert dates include "Viennese" programs with the Cincinnati Symphony under Jesus López-Cobos and with the Toronto Symphony Orchestra conducted by Yves Abel; Messiah with L'Orchestre Symphonique de Montréal; Fauré's Requiem with the Vancouver Symphony; and Mendelssohn's A Midsummer Night's Dream with the Toronto Symphony under Gunther Herbig. Equally comfortable in American popular repertoire, she has performed at the festivals of Ravinia (Chicago); Meadowbrook (Detroit); and Riverbend (Cincinnati). She is featured on the Cincinnati Pops recording (Telarc) of Meredith Willson's The Music Man as Marian the Librarian.



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THE UNIVERSITY SINGERS OF CALIFORNIA STATE UNIVERSITY FULLERTON John Alexander, music director and conductor

he University Singers of California State University Fullerton have secured a distinguished reputation as one of the finest collegiate vocal ensembles in the nation. The University Singers have performed with such renowned professional orchestras as the Los Angeles Philharmonic under both Zubin Mehta and Carlo Maria Giulini, the Pacific Symphony led by Carl St. Clair, and the Long Beach Symphony. Highlights from the ensemble's 2002-2003 performance schedule include a fourth consecutive national tour with the Boston Pops Esplanade Orchestra led by Keith Lockhart, and three performances at the February 2003 American Choral Director's Association national convention in New York. The ensemble is currently led by John Alexander, artistic director since 1994, when he became professor of music and director of choral studies at California State University Fullerton. He has also served as artistic director and conductor of the Pacific Chorale of Southern California for 30 years and has appeared as a guest conductor throughout the world with many leading professional orchestras, such as the Lamoureux Orchestra of Paris, the National Symphony of Belgium, the Hong Kong Symphony, the Los Angeles Chamber Orchestra, and the Pacific Symphony. John is a composer and editor of his own choral series, published with Hinshaw Music, and currently serves as president of Chorus America, a national organization designed to enhance the development of choral music in the United States.



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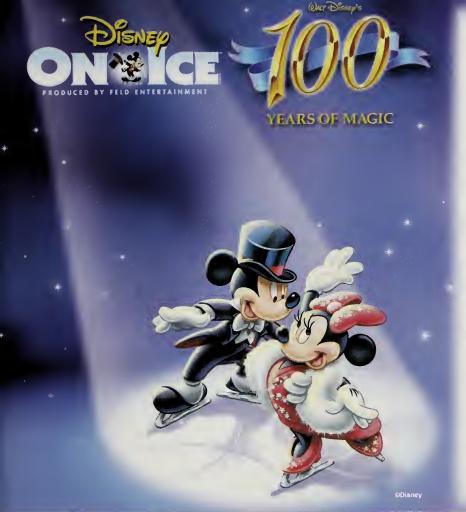
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Julian Wachner, conductor Holiday Chorus

ulian Wachner is a prolific and prize-winning composer and conductor whose recent and upcoming conducting engagements include the San Diego Symphony, the Boston Pops, Spoleto Festival USA (Charleston, South Carolina), the McGill Symphony Orchestra, Opera McGill, the McGill Wind Symphony, the Boston Conservatory of Music, Handel and Haydn Society, and the Boston Academy of Music. Julian is also the music director of the Red House Opera Group, the Providence Singers, the McGill Symphonic Choir, and the McGill Chamber Singers. As a composer, he has received commissions from many musical organizations, and his works have been performed throughout the world, at such venues as Lincoln Center, the Library of Congress, the Tanglewood Music Center, and music festivals in St. Petersburg, Russia, and Athens, Greece. His music is published exclusively by E. C. Schirmer; recordings of his music and his conducting are available on the Arsis and Titanic labels.

Born 33 years ago in Hollywood, California, Julian began his musical training at the age of four with cello lessons at the University of Southern California. He studied improvisation, composition, organ, and theory under Dr. Gerre Hancock while a boy chorister at the St. Thomas Choir School in New York City. He attended Boston University's School for the Arts, where, at the age of 20, he was appointed to the faculty as university organist and choirmaster of Marsh Chapel. In 1996, he earned the Doctor of Musical Arts degree in composition and orchestral conducting from Boston University, having studied primarily with Lukas Foss, Marjorie Merryman, and David Hoose. In the fall of 2001, Julian began serving in his current position as associate professor of music at McGill University in Montreal, Quebec.

HOLIDAY CHORUS
Julian Wachner, Conductor
Andrew Clark, Assistant Conductor
Ondine Brent, Chorus Manager

A Merry Little Sing-Along

RUDOLPH THE RED-NOSED REINDEER

Words and music by Johnny Marks

Rudolph, the red-nosed reindeer, Had a very shiny nose. And if you ever saw it, You would even say it glows.

All of the other reindeer
Used to laugh and call him names.
They never let poor Rudolph
Join in any reindeer games.

Then one foggy Christmas Eve, Santa came to say: "Rudolph, with your nose so bright, Won't you guide my sleigh tonight?"

Then how the reindeer loved him.
As they shouted out with glee:
"Rudolph, the red-nosed reindeer,
You'll go down in history!"

HAVE YOURSELF A MERRY LITTLE CHRISTMAS

Words and music by Hugh Martin and Ralph Blane

Have yourself a merry little Christmas, let your heart be light; From now on, our troubles will be out of sight. Have yourself a merry little Christmas, make the Yuletide gay; From now on, our troubles will be miles away.

Here we are as in olden days, Happy golden days of yore. Faithful friends who are dear to us Gather near to us once more.

Through the years we all will be together, if the Fates allow:

Hang a shining star upon the highest bough, And have yourself a merry little Christmas now.

THE CHRISTMAS SONG

Words and music by Mel Tormé and Robert Wells

Chestnuts roasting on an open fire, Jack Frost nipping at your nose, Yuletide carols being sung by a choir, And folks dressed up like Eskimos.

Ev'rybody knows a turkey and some mistletoe Help to make the season bright. Tiny tots with their eyes all a-glow Will find it hard to sleep tonight.

They know that Santa's on his way.

He's loaded lots of toys and goodies on his sleigh.

And ev'ry mother's child is gonna spy

To see if reindeer really know how to fly.

And so I'm offering this simple phrase To kids from one to ninety-two, Al-tho' it's been said many times, many ways: Merry Christmas to you.



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WINTER WONDERLAND

Words by Dick Smith Music by Felix Bernard

Sleigh-bells ring, are you list'nin'?

In the lane, snow is glist'nin'.

A beautiful sight, we're happy tonight,

Walkin' in a winter wonderland!

Gone away is the blue-bird,

Here to stay is a new bird.

He sings a love song, as we go along.

Walkin' in a winter wonderland!

In the meadow we can build a snowman,

Then pretend that he is Parson Brown:

He'll say, "Are you married?" We'll say, "No, man!

But you can do the job when you're in town"—

Later on, we'll conspire,

As we dream by the fire,

To face unafraid, the plans that we made,

Walkin' in a winter wonderland!

LET IT SNOW! LET IT SNOW! LET IT SNOW!

Words by Sammy Cahn Music by Jule Styne

Oh! the weather outside is frightful,

But the fire is so delightful,

And since we've no place to go,

Let it snow! Let it snow! Let it snow!

It doesn't show signs of stopping,

And I brought some corn for popping;

The lights are turned 'way down low.

Let it snow! Let it snow! Let it snow!

When we finally kiss goodnight,

How I'll hate going out in the storm!

But if you'll really hold me tight,

All the way home I'll be warm.

The fire is slowly dying,

And my dear, we're still good-bye-ing.

But as long as you love me so.

Let it snow! Let it snow! Let it snow!

JINGLE BELLS

Words and music by J. S. Pierpont

Dashing thro' the snow, in a one-horse open sleigh,

O'er the fields we go, laughing all the way;

Bells on bobtail ring, making spirits bright;

What fun it is to ride and sing

A sleigh-ing song to-night.—Oh!

Jingle bells, jingle bells, jingle all the way!

Oh what fun it is to ride

In a one-horse open sleigh-eigh!

Jingle bells, jingle bells, jingle all the way!

Oh what fun it is to ride

In a one-horse open sleigh.

Oh what fun it is to ride

In a one—horse o—pen sleigh!

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History of the POPS

he price of the beer, the *Boston Transcript* complained, was too high: 10 cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class...." So on Saturday evening. July 11, 1885 a large and fashionable crowd showed up at the old Boston Music Hall for the first Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Major Henry Lee Higginson, had



An evening concert on the Esplanade

proposed this new series in the hope of recreating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian cafe concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled "An Evening with Bilse," which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original-three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle-the character of much of the music has changed, as has the event's character as a whole. How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s-a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition "The Stars and Stripes Forever!" By 1899, the orchestra had adopted "Stars and Stripes" as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts, which in 1900 officially became known as the Pops.

The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

continued

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-1929. Although he programmed popular pieces such as Gershwin's brand-new "An American in Paris," he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO turned to one of its own, a 35year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next 50 years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be an American institution, a musical ambassador abroad, and the mostrecorded orchestra in the world.

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrat-

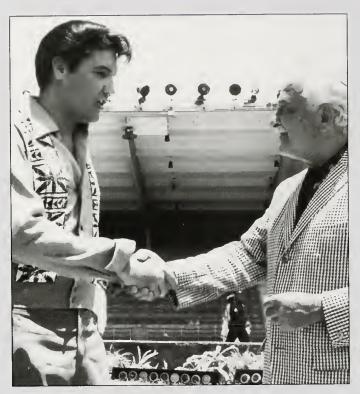


Adolf Nevendorff, the first Pops conductor

ed his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor an appointment that instead went to Casella. Undaunted, Fiedler decided to organize and conduct his own fiveweek series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts were to be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings for the RCA Victor label. Among the 40 compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for 15 cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies.

In one stroke, Fiedler had reached an unprecedented large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops con-



Elvis and Arthur

certs." It was not until RCA Victor needed a name for the label that the "Boston Pops Orchestra" was born. Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program *Evening at Pops* was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. *Evening at Pops* kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976 drew the biggest audience in the history of

orchestral concerts, with more than 400,000 people in attendance. After Fiedler's death on July 10, 1979, his longtime associate conductor. Harry Ellis Dickson, took over the interim leadership of the orchestra, which also used a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Fiedler.

By the time John Williams was appointed conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training, had worked as a jazz pianist in New York, and had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor but brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams

continued



Arthur Fiedler ca. 1955

both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the *Evening at Pops* broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

in the category of Best Pop Instrumental Album. Today's Boston Pops has much to celebrate. These "concerts of a lighter kind of music" performed for the widest possible audience represent the realization of founder Henry Lee Higginson's vision, earning the Boston Pops its stature as "America's Orchestra" and its place in the hearts of music lovers around the world.

At Christmas 1991. John Williams announced that he would step down as conductor of the Boston Pops at the end of 1993, and at that time he assumed the title of laureate conductor. He also agreed to serve as music advisor while the Boston Symphony again took on a seemingly impossible task finding someone to follow him. The appointment as 20th conductor of the Boston Pops Orchestra and the third conductor since Fiedler took over in 1930 fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made the same age as Fiedler at the time of his appointment. During his eight seasons as Boston Pops conductor, Lockhart has conducted more than 500 concerts, made 49 television shows, led 17 tours with the Boston Pops Esplanade Orchestra, and recorded seven albums. In 1999 he and the Boston Pops Orchestra made history when The Celtic Album earned the orchestra its first Grammy nomination, in a new crossover category. In 2001, The Latin Album was nominated for a Latin Grammy Award



The Boston Pops on the Charles River Esplanade

A History of Symphony Hall

he first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, featured approximately 2,400 seats, and was threatened in 1893 by the city's road-building and rapid-transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and \$750.000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—had engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked

as one of the three best concert halls in the world, along with Amsterdam's Concert gebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better ... because of the slightly lower reverberation time."

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound reverberates properly from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building with corridors and offices insulating it from noise outside. The leather seats are the same ones installed for the hall's opening in 1900.

With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within the lovely ornamented interior, with its delicate play



Architectural rendering of Symphony Hall ascribed to Theodore O. Langerfeldt of architectural design by McKim, Mead and White.

of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900-an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 light bulbs are changed. The 16 replicas of Greek and Roman statues-10 of mythical subjects, six of actual historical figures-are related to music, art, and literature. The statues were donated by a committee of 200 Symphonygoers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.

PHOTOGRAPHY INCORPORATED

Statue of Diana of Versailles, one of 16 in Symphony Hall.

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the false organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the 50th anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach.

Two booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Aaron Copland, Henri Dutilleux, George Gershwin, Hans Werner Henze, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, Judith Weir, John Williams, and Ellen Taaffe Zwilich. For many years it was the largest civic building in Boston. It has been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of Carmen starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919). a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the Boston Herald (1935), Communist Party meetings (1938-40: 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concert-goers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (formerly the main entrance) reflect the original idea to name the building Boston Music Hall. The old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In the 2000-2001 season, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan that will strengthen Symphony Hall's public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall through the Internet. The Symphony Hall Centennial Season brought not only a commemoration, but also a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now, a mission the BSO and Boston Pops continue to carry forward.



A view of Symphony Hall from the stage



Changing Over Symphony Hall

Presto ... Change-O

Rearranging the seating at Symphony Half seems like magic. The secrets? A hidden elevator and elbow grease

by David Rattigan

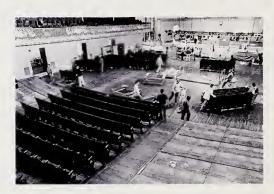
If you're sitting in Symphony Hall's row P, seat 14, you may not know that you're perched on an elevator.

In fact, the eight-foot by 12-foot freight elevator supports a like-sized section of seats (row N through Q, seats 8 through 17) in that vicinity. The hidden elevator is a key element in a large piece of magic that takes place a couple of times each year: the changeover of the seating for Boston Pops and Boston Symphony Orchestra concerts.

For the Symphony, the hall's interior features standard theater seating, slanting gradually from five feet in the back of the hall to floor level in the front. For the Pops, the floor is flat, with tables and chairs arranged cabaret-style. The change in seating helps create a lighter atmosphere for the Pops and allows food and beverage to be served during performance. Symphony Hall seats 2,635 for BSO performances, 2,371 for Pops, and the changes are all on the main floor (there are two balconies). The physical change is dramatic, the result of a well-planned design and the hard work of a dedicated crew.

Watching the 12-person house crew at Symphony Hall—supplemented by 20 to 25 day laborers—change the main floor seating is like watching a skilled team methodically piecing together a gigantic model. Over a period of several hours, crews move rows of seats, iron brackets, wooden platforms, and risers up and down the elevators. The flooring and seats that come down are moved into storage nearby. All elements are moved and stored in a precise order,









numbered from one to 110. When returned for BSO concerts, they are brought back in the reverse order. Robert Gleason, facilities director at Symphony Hall, likens it to a "giant erector set. Every piece is specific to its location."

What is particularly impressive is that the system of change, and the details within that system, was created when the building was designed over 100 years ago. "It's been engineered this way from Day One, which is pretty miraculous," Gleason says. "The original elevator was water operated. They'd fill the pistons with 55 gallons of water and the elevator would rise. Then they'd throw 55 gallons down the drain, and the elevator would go down." It wasn't until 1987

that a new and modern hydraulic lift replaced the old one.

The change from Symphony to Pops takes a group of up to 46 people, working under the direction of lead man Wilmoth Griffiths, between eight and 10 hours. The change back to Symphony seating, with the same group of workers, may take up to 12 hours. "When the job is finished, for the outside laborers it's a relief," Gleason says. "For the house crew, it's genuine pride."

"We like to get it done on time and safely," agrees John MacMinn, manager of hall facilities. "We take a lot of pride in everything we do around here."



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Preparing A Boston Pops Tour

Ready....Set....

Managing and preparing a Boston Pops tour takes hours of work

by Tony Beadle

As manager of the Boston Pops, I am often asked what it takes to keep the Boston Pops running. Given our annual schedule of about 130 concerts, five weeks of touring, seven television programs, CD recording, and special events like July 4th and the Super Bowl, I frequently ask myself the same question.

When others ask that question of me, I like to quip, "a lot of antacid medicine."

The truth is quite the opposite. All of us in the Boston Pops administration regard ourselves as fortunate to be working in an enterprise that brings the best of all musical genres to the symphonic format. Given the repertoire

we play, the high degree of satisfaction from our listeners, and the world-class performances from our fantastically talented musicians, you are not apt to find a more satisfying job anywhere.

That's not to say the job doesn't present some year-round challenges. An enterprise this complex requires intellect, skill, and dedication. Many hours of planning went into the concert you are attending tonight. Our thoughts first turned to today almost two years ago. Here's the basic blueprint for a typical Boston Pops tour:

Twenty-four months out: Tim Fox, president of Columbia Artist's Management, our

national tour representative, works with us to identify time frames when the orchestra and maestro Keith Lockhart are free to tour. Since Keith wears another hat as music director of the Utah Symphony, that organization's planning also factors into our decision.

Eighteen months out: We begin to identify which cities we will visit. Many factors are involved. First and foremost, we have to find presenters to produce the concert in each city. Many times this is the local arena, an arts organization, or a local arts entrepreneur. They are the ones who engage the hall, advertise the concert, and sell the tickets. As we begin to find out who is interested in having us, we must also take into consideration the route that the tour will take. For example, we would not want to play in Denver on Tuesday, Albany on Wednesday, and Chicago on Thursday. However, if we can do a little switching, a Denver-Chicago-Albany route might work. And what if the hall in Chicago is not available on Wednesday? We go back to the drawing board.

continued



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This game of orchestra chess may continue for a few months.

We begin consulting our touring partner. Fidelity Investments, regarding the cities to which we will be traveling. Since they are planning client events around the concert, their own planning begins to take shape.

Twelve months out: I walk into my office and there sit Keith Lockhart and Dennis Alves, the Boston Pops director of artistic programming. "OK guys, what are we thinking about for the tour program?" says the Maestro. Here's where the fun really begins. Our library contains thousands of arrangements of almost every piece of music imaginable. We can't just pick and choose. A theme for the concert must be decided upon. While our holiday tour is a tried and true favorite, the Pops has been experimenting with themed tours for the last few years, mostly to coincide with our CD releases. Fans have relished our Big Band, Celtic, Latin, and Richard Rodgers programs and have taken home our CDs as proof.

The theme idea has been well received, but we have to be careful not to repeat ourselves in any city that we visit, not only in terms of the theme but also in the actual arrangements we are performing. After we bat around ideas and read input from the letters we receive from our fans, our theme is decided upon. In our next meetings, we will turn our attention to the pieces we will be performing. Questions arise: What pieces do we have in our library to fit the theme? What new arrangements must we commission for that special moment in the concert? Who will do the arrangement? What about a soloist? What will be the budget impact on the programming? Will we need more players, special instruments, and the like? There are many questions and little time, or so it seems.

Nine months out: Now the logistics of the tour really

begin to take shape. We've decided on the dates, the cities, the fees, and the programs. What's left? Oh yes, how are we going to move an orchestra and staff of 110 to nine cities in 11 days?

Enter Jana Gimenez, the operations manager of the Boston Pops. Her job, working with an "arts touring" travel agency, is to find the best way of travel from city to city. That may be by chartered plane, commercial flight, or bus. The group also needs reservations at hotels in each destination that must be booked no later than now. Add to that the arrangements to transport the 110-person tour party from planes to hotel, hotel to hall, hall to hotel, and hotel to airport, and one can understand the enormity of the job. Getting it done is challenging enough, and musician union regulations must be observed regarding departure times, rest days, and the like.

Remember when I mentioned routing was a concern? Arrangements must also be made for truck transport of several tons of instruments, sound and light equipment, and wardrobe trunks. Our crackerjack truck drivers must be able to reach our next destination six hours before our starting time in the next city so that we can set everything up for the concert. That routing from Denver to Albany just isn't going to work.

Three months out: The contracts are negotiated and they begin to trickle in from each presenter and the soloists. One last look and a signature and it's a "go." If we are playing for the first time at any venue, this is when Jana pays a visit to determine the arrangements for the stage, the dressing rooms, and sound and lights. Meanwhile, back at the office, we are putting final touches on the repertoire. The arrangements we commissioned are in, and we are checking them for copyist errors. Our librarians begin to think about the scores

and parts to the 12 to 15 tunes (weight: 200 pounds!) they'll be bringing along.

For the last few months the Boston Pops Press Department has been hard at work coordinating interviews, press stories, and the like to ensure the success of our appearance in each city. Our Marketing Department has provided our presenters with posters, artwork, and consultations to make sure that every opportunity to sell tickets is being utilized.

Two months out: Now anything can happen, and does. Our soloist calls and cancels since she's been offered a lead in a new Broadway show. That new concert hall in

Anywhere won't be finished in time and would we mind playing at the local civic arena? Our trucking company cannot supply the size truck we need. The problems are myriad. Somehow, the solutions always come our way.

One month out: This is the calm before the storm. All that's left is to wait and tend to any last-minute problems. If something does happen, we won't have much time to resolve it, but we will. I'm looking at that bottle of antacid on my shelf.

One week out: We pack our management trunk with office supplies, computer equipment, snacks, and emergency items. I throw in the files I think I will need in the next 11 days. The Pops must continue to plan, and I will

be focused on future tours—such as the one two years from now—and other Pops activities in my hotel room each day.

Day One: We're finally here. I arrive early at Symphony Hall and notice that the three tour buses are already parked in front to take the players to the airport. I run up to the office, grab my briefcase and board the bus. Our stalwart orchestra personnel manager, Bruce Creditor, checks for last-minute arrivals and at the appointed moment gives the okay. The buses rumble down Massachusetts Avenue and another Boston Pops tour has begun. I glance at the pink bottle in my briefcase. This time around, I've not had to open it.



Tony Beadle, Boston Pops Manager, with Keith Lockhart



A Moment with the Maestro

Boston Pops Manager Tony Beadle recently took a few minutes to chat with Maestro Keith Lockhart about last season and a look to the future.

TB: Last year had to go down as one of the most memorable in Pops history. Do you agree?

KL: Absolutely. After the events of 9/11, people looked to the Pops for that moment that provided musical solace, and a surge of patriotism. There was a great spirit at all of our concerts.

TB: But that wasn't all, was it?

KL: Of course you mean the Boston Pops' appearance at the Super Bowl, a seminal moment in our history, to be sure. The scope of the show, the game and the excitement were all incredible. I think that our reception by the fans proves that we are a deeper part of the American cultural psyche than we could have imagined.

TB: Do you mean in terms of recognition?

KL: It's more than that. We're talking about being a symbol of patriotism, or at the very least a vehicle for people to express their patriotism. A half-million people holding flags and singing "America" on the Esplanade on July 4 is a patriotic statement, I'd say.

TB: You had some other incredible moments this year. wearing your hat as director of the Utah Symphony.

KL: Yes. The spectacle of the Super Bowl could have been matched by only one other event, the opening of the

Olympic Games. The Utah Symphony played an integral part that evening, and I'm very proud that we were there.

TB: You've been busy at other orchestras this year, guest conducting in places like Minnesota and San Francisco. Does that influence your perspective on conducting the Pops?

KL: The Pops repertoire and the core classical repertoire might be miles apart in terms of their source of inspiration and means of expression, but their commonality lies in the fact that they are meant to inspire, lift our spirits, and give listeners something they need. This sounds simplistic, but it is something I've come to appreciate in its simplicity.

TB: Does the classical core repertoire have a place at the Pops?

KL: Definitely. Arthur Fiedler proved it decades ago. Our audiences crave this repertoire because they've heard it before but didn't know where it was from. or are excited about hearing a piece like "The Sorcerer's Apprentice," that they heard in Fantasia for the first time, live.

TB: What will Christmas be like for you this year?

KL: I'll be fortunate enough to be at our place in Maine for a couple of days to enjoy the holiday, and then it's off to Berlin to guest conduct the New Year's Eve concert at the Deutsches Symphonie—Orchester. It will be really interesting, after having conducted so many New Year's concerts in this country, to see how Germans celebrate the holiday.







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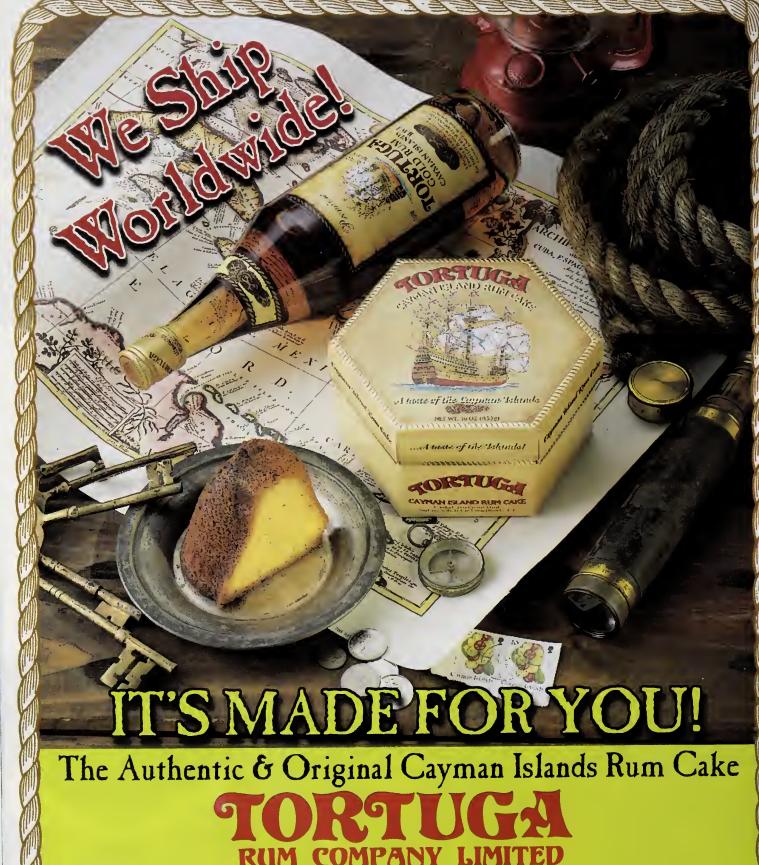






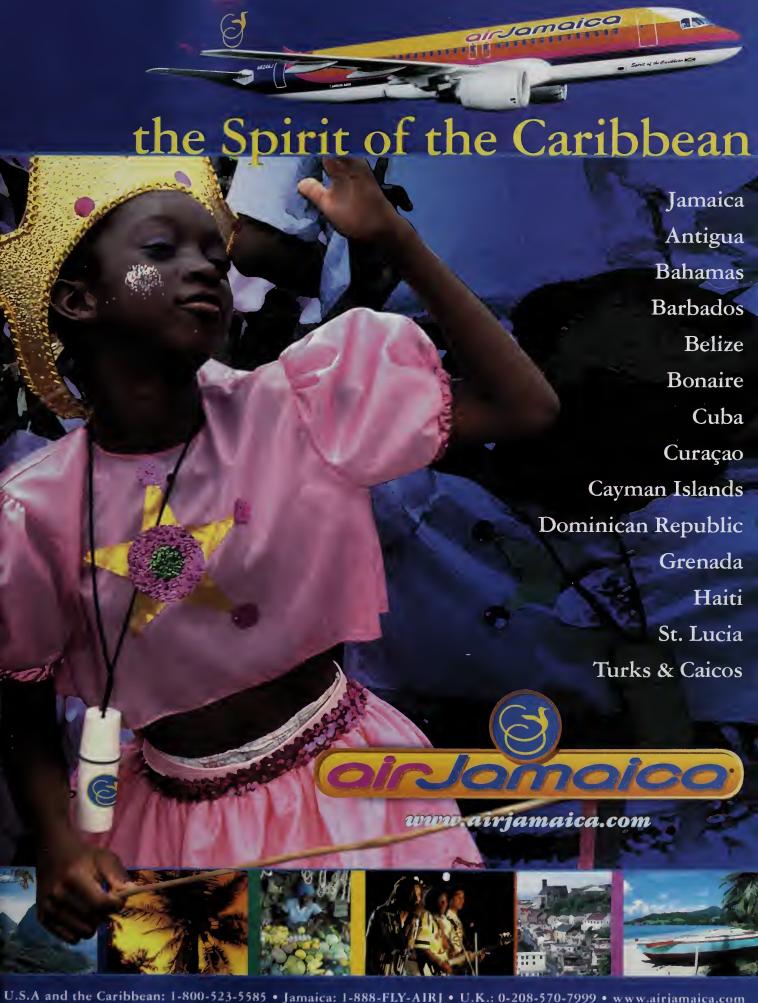


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Ronald Knudsen
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Piccolo Iva Milch

Oboes Keisuke Wakao Barbara LaFitte

English Horn Mark McEwen

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Bass Clarinet Edward Avedisian

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Dennis Alves
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James Nova
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Bass Trombone Mark Cantrell

Tuba Chester Schmitz

Timpani Everett Beale

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Steven Pemberton
Neil Grover

Harp Susan Robinson

Piano Bob Winter

Rhythm Bass Mark Henry

Librarian William Shisler

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AMANDA PAYBAN

Soprano Amanda Pabyan is currently a member of the Washington Opera Young Artist Program of the Americas under the tutelage of Maestro Placído Domingo. She has also participated in the Young American Artist Program at Glimmerglass Opera and the Apprentice Artist Program of the Santa Fe Opera. Upcoming engagements include performances as the Queen of the Night in *The Magic Flute* with the New York City Opera, a concert of excerpts from *Lucia di Lammermoor* with the Key West

Pops Orchestra, and the title role in Delibes' *Lakmé* with Canterbury Opera in Christchurch, New Zealand. Amanda Pabyan holds a bachelor's degree in voice from Rutgers University's Mason Gross School of the Arts and a master's degree in vocal

performance from Boston University's College of Fine Arts.

PATRICK MILLER

Since making his debut as Camille in Fargo-Moorhead Opera's 2000 production of *The Merry Widow*, Minnesota native Patrick Miller has sung leading and supporting roles with such companies as Austin Lyric Opera, Boston Lyric Opera, Des Moines Metro Opera, Glimmerglass Opera, and Orlando Opera. As a member of Austin Lyric Opera's Resident Artist program, Patrick sang the role of Luther in the first production of Carlisle Floyd's *Cold Sassy Tree*. His Tamino in Theatre de la Ieune Lune's cutting-edge Min-

neapolis production of *The Magic Flute* gained national attention. It was filmed for the Lincoln Center Arts Libraries and is now held in their permanent collection. Recent performances include *La Traviata* with Lyric Opera of San Antonio, *The Magic Flute* with Orlando Opera, *La Cenerentola* with Fargo-Moorhead Opera,



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BRUCE HANGEN conducting

Boogie-Woogie Bugle Boy

The Viennese Tradition

Overture to Die Fledermaus	J. Strauss, Jr.
I Love You So, from The Merry Widow	Lehár

AMANDA PABTAN, soprano, PATRICK MILLER, tenor	
My Dear Marquis from Die Fledermaus	

MS. PABYAN	
On the Beautiful Blue Danube Waltzes	I Strauss Ir

On the Beauthur Blue Danube Waitzes	j. Strauss, ji.
The Fast Track Polka	E. Strauss

Yours Is My Whole Heart, from The Land of Smiles	Lehár
MR. MILLER	

Love, What Has Given You This Magic Power? from The Land of Smiles	Lehár
MS. PABYAN and MR. MILLER	

Glitter and Be Gay, from Candide	Bernstein
MS. PABYAN	

Radetzky March	J. Strauss, Sr.
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INTERMISSION

Swingin' with the Pops

Richard Rodgers Waltzes	Rodgers-Anderson
St. Louis Blues March	Handy/Miller-Hayman
In the Mood	Garland/Miller-Osser
Beer Barrel Polka	Brown-Timm-Vejvoda-Mason
Satin Doll	Ellington-Hayman
Begin the Beguine	Porter-May
Strangers in the Night	Kaempfert-Snyder-Singleton-Morley
One O'Clock Jump	Basie-Nestico

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records. Steinway and Sons Pianos, selected exclusively at Symphony Hall Special thanks to American Airlines and The Fairmont Copley Plaza and Fairmont Hotels & Resorts

BRUCE HANGEN

In February 2002 Bruce Hangen was named Principal Pops Guest Conductor, effective with the spring 2002 Boston Pops season. With this appointment Mr. Hangen becomes the first Principal Pops Guest Conductor in the orchestra's 117-year history. Since his debut as a Boston Pops guest conductor in 1979, Mr. Hangen has led the orchestra in Symphony Hall, on the Charles River Esplanade, in private concerts, and on tour. He traveled to New Orleans as cover conductor for Keith Lockhart for the

Pops' performance in the Super Bowl XXXVI Pregame Show. In his new role, Mr. Hangen plays a more prominent role in all the orchestra's activities, which have increased dramatically since Keith Lockhart's appointment. During the 2002 spring season, Mr. Hangen doubled his normal guest conducting schedule with the Pops, leading fifteen concerts. Thoroughly American in his education and training, and highly experienced in both symphonic and popular literature, Bruce Hangen is currently Principal Conductor and Artistic Director of the Indian Hill Symphony at Indian Hill Arts, the Littleton, Massachusetts-based regional center for music education and performance, now celebrating its 27th season. He is also Artistic/General Director of the Portland Opera Repertory Theatre in Maine, a company he founded in 1995. As a guest conductor, Mr. Hangen has also appeared with the New York Philharmonic, Dallas Symphony, Minnesota Orchestra, Atlanta Symphony, Houston Symphony, Baltimore Symphony, Utah Symphony, Kansas City Symphony, and the National Arts Centre Orchestra of Ottawa, Ontario. Formerly Conductor Laureate of the Omaha Symphony (1995-96), Mr. Hangen served as that orchestra's Music Director and Conductor from 1984 to 1992 and Artistic Director from 1992 to 1995. Under his guidance, the Omaha Symphony received national recognition for its varied and innovative program offerings.and prominent artistic collaborations, including a "sister orchestra" partnership with the Philharmonic Orchestra of Shizuoka, Japan, Omaha's sister city.

Previously, Mr. Hangen served as Music Director and Conductor of the Portland (Maine) Symphony (1976-86); Music Director of Denver's Arapahoe Chamber Orchestra (1975-79); Associate Conductor of the Denver Symphony (1973-79); Assistant Conductor of the Colorado Philharmonic, now the National Repertory Orchestra (1966-72); and Associate Conductor of the Utah Symphony (1997-99). Mr. Hangen maintains a strong commitment to education in the arts, demonstrated by his development of the Indian Hill Symphony's innovative Family Concert series and recent guest conducting appearances with the orchestras of Oberlin Conservatory, Hartt School of Music, and Yale University, as well as youth orchestras and festivals across the country. At the Portland Opera Repertory Theatre, his Young Artist Apprenticeship program exposes aspiring performers to opera production and institutional leadership. Mr. Hangen was awarded an honorary Doctor of Fine Arts degree from the University of New England in 1981, and in Omaha was the recipient of the ICAN Foundation's 1990 Browning Award for Career Excellence and Vision. A graduate of the Eastman School of Music, Mr. Hangen was a Conducting Fellow for two summers at the Tanglewood Music Center, where he won the prize for Outstanding Conducting Fellow in 1973.

Dialogues of the Carmelites with Glimmerglass Opera and Così fan tutte and Die Fledermaus with the Opera Institute at Boston University. After singing Lysander in the Opera Institute's upcoming February production of A Midsummer Night's Dream, Patrick will join Lyric Opera of Chicago's prestigious Lyric Opera Center for American Artists. Equally at home on the concert stage, Patrick has sung in many oratorio and concert performances, including works of Beethoven, Britten, Handel, Haydn, Mozart, and Schubert. He has appeared in recital with the Schubert Club of St. Paul, Boston Bel Canto, and Glimmerglass Opera. Patrick's most recent project was a collaboration with Austin Lyric Opera and the Ariel Dance Troupe on the world premiere of Graham Brown's Seven Rooms to the Soul, a work for chamber ensemble, dancers, and four solo voices. Patrick has been the recipient of numerous regional honors, including reaching the regional finals of the Metropolitan Opera National Council Auditions and the finals of the Connecticut Opera Competition. Mr. Miller spent two summers studying Italian and bel canto singing with Raina Kabaivanska at the prestigious L'Accademia Musicale Chigiana in Siena, Italy.

FREE ADMISSION

January 1, 11am—5pm.

Frank Hatch first day free! Celebrate the Gardner centennial.



with Keith Lockhart & the Boston Pops Orchestra



At Fleet, we firmly believe the arts play a vital role in our community's overall well-being. They challenge our minds. Ignite our imaginations. And stir our hearts. Which is why we are thrilled to participate in this evening's event. We hope that support for the arts, whether it's from large corporations, small businesses or individuals, continues to bring enrichment to our community for years to come. Enjoy tonight's performance.







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On behalf of the Boston Symphony Orchestra and the *A Company Christmas at Pops* Committee, it is my pleasure to welcome you to the 19th annual *A Company Christmas at Pops*. We have a wonderful program in store for you, and we're delighted that you've made this evening part of your holiday season celebrations.

For 19 years, the corporate community has played a critical role in supporting the Boston Symphony Orchestra and its outstanding education and community outreach programs by participating in *A Company Christmas at Pops*. Your continued, generous support of this annual benefit allows us to share the spirit of the season with 200 children who attend each year as our guests. This evening we are pleased to welcome children from the Blue Cross Blue Shield of Massachusetts BlueScholars Program at Madison Park Regional High School, Catholic Charities, Colonel Daniel Marr Boys and Girls Club of Dorchester, Express Yourself, the Home for Little Wanderers, the James P. Timilty Middle School, the Lucy Stone School, the Rafael Hernandez School, and Robert F. Kennedy Children's Action Corps.

Tonight, Keith Lockhart has planned a special Christmas program of holiday favorites, featuring Amy Grant, Vince Gill, and the Tanglewood Festival Chorus. And of course, it wouldn't be A Company Christmas at Pops without some surprise guests on the Symphony Hall stage!

Thank you very much for helping us continue this great holiday tradition. We look forward to seeing you again next year, and wish you and yours a very happy and healthy New Year!

Peter G. Meade

Chairman

A Company Christmas at Pops 2002

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Heknowledgments

The A Company Christmas at Pops Committee gratefully acknowledges

Martignetti Companies for their sponsorship of the pre-concert reception and

Merrill/Daniels for generously providing paper and printing services.

Special thanks to the following in-kind donors for making tonight's event a success:

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Owen Young, cellist, Boston Symphony Orchestra

With special thanks to Houghton Mifflin for providing costumes based on the book characters from Curious George by H.A. Rey and George and Martha by James Marshall.

With gratitude to the Boston Symphony Association of Volunteers and the dedicated staff and crew at Symphony Hall.



two thousand two committee























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Children's Program 2002

The Children's Program is a wonderful way for corporations to share the spirit of the season with children from some of the hardest-working children's service organizations in Boston. Each year, 200 children are guests of the corporate community at *A Company Christmas at Pops*. Earlier tonight, they dined at the Fairmont Copley Plaza Boston, enjoyed the antics of a variety of entertainers, received gifts from Santa, and now join us for the festivities. We are delighted to welcome our guests this evening from the following organizations:

Blue Cross Blue Shield of Massachusetts BlueScholars Program

Catholic Charities: El Centro del Cardenal Emmanuel House Haitian Multi-Service Center Labouré Center Family Shelters Refugee and Immigration Services

Colonel Daniel Marr Boys and Girls Club of Dorchester

Express Yourself

The Home for Little Wanderers
The James P. Timilty Middle School

The Lucy Stone School

The Rafael Hernandez Elementary School Robert F. Kennedy Children's Action Corps



Children's Program Sponsors

The A Company Christmas at Pops Committee gratefully acknowledges The Fairmont Copley Plaza Boston for hosting the Children's Program dinner and TJX Companies, Inc. for their donation of 200 gift certificates for the children.

We wish to express our gratitude to the following organizations and individuals for generously sponsoring the attendance of the 200 children participating in the Children's Program this evening:

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Children's Program Participants

BCBSMA BlueScholars Program

Sponsored by Blue Cross Blue Shield of Massachusetts, the BlueScholars Program targets high potential ninth grade students from the Madison Park Vocational Technical High School and provides academic as well as enrichment experiences to help these students achieve and maintain a B grade point average. The program is designed to nurture participating BlueScholars during their high school years with the ultimate goal of becoming members of the National Honor Society and attending the college of their choice.

Catholic Charities

Catholic Charities, the social service agency of the Archdiocese of Boston, is one of the largest providers of services in the Commonwealth. Last year, more than 173,000 people were served. This means that one person out of every ten living in the Commonwealth received assistance from Catholic Charities. More than 60% of those served were non-Catholic. The agency consistently provides high quality, efficient, comprehensive programs and services, delivered in a spirit of faith, that make a difference in the lives of people of all faiths. Tonight, we are pleased to welcome children from six of Catholic Charities' 50 service sites -- El Centro del Cardenal in the South End, Emmanuel House in Roxbury, the Haitian Multi-Service Center, the Labouré Center in South Boston, Family Shelters, and Refugee and Immigration Services.

Colonel Daniel Marr Boys and Girls Club of Dorchester

The Colonel Daniel Marr Boys and Girls Club opened in 1974 to offer important programs and provide the necessary services to meet the needs of the youth in Dorchester. Initially, the Club operated on an annual budget of \$100,000. Today, the annual operating budget is nearly \$2.5 million and the agency registers more than

3,500 kids each year. Its mission statement reads, in part - "to meet the needs of children of all races and ethnic backgrounds, from in and around Dorchester, by providing structure and opportunities which promote healthy growth and development, so that each child may reach their full potential."

Express Yourself

Express Yourself is a non-profit arts organization that celebrates the creative process through movement, music, theatre, and visual arts. The focus is on building self-esteem, celebrating cultural diversities, and working collaboratively. Express Yourself works with youth from the Department of Mental Health from residential and intensive treatment programs who work collaboratively with artists culminating each spring in a grand performance at the Wang Center for the Performing Arts in Boston. Other sponsors and collaborators include the Massachusetts Cultural Council, North Shore Music Theatre, Endicott College and Montserrat College of Art. Express Yourself seeks to provide an alternative healthy way for children to express themselves through the arts. For information log on to www.expressyourselfinc.org.

The Home for Little Wanderers

The Home for Little Wanderers is a nationally renowned, private, non-profit child and family service agency providing services to nearly 10,000 children and families each year through programs that are measurably changing lives. The mission of The Home is to ensure the healthy development of children at risk, their families and communities through an integrated system of prevention, advocacy, research and a continuum of direct services. With a history dating back to 1799, The Home for Little Wanderers is one of the oldest child welfare agencies in the nation, and the largest in New England.

The James P. Timilty Middle School

The James P. Timilty Middle School's mission is to prepare all students to successfully meet the challenges of the 21st century. We are charged with cultivating the academic, social and emotional well being of America's children. We must develop our students to be confident, intelligent problem solvers who will become the leaders of the next century. The philosophy of the Timilty Middle School is: "All children can and do learn everyday. It is the responsibility of our administrators, teachers, and parents to join together to find the formula that allows every child to develop the skills necessary to become positive contributors in our society."

The Lucy Stone School, Dorchester, MA

The Lucy Stone School is a 200-student K-5 Boston elementary school, named for the first woman from Massachusetts to graduate from college (Oberlin, 1847), who went on to become a pioneering abolitionist and women's rights advocate. In 2001, a partnership of parents, faculty, service organizations, and business people launched the Lucy Stone Initiative, a public-private project to transform the Lucy Stone into a full service community school combining the Boston Public School department's Whole School Improvement reforms with significant academic, social and health support. Working with such partners as Boston Excels (the Home for Little Wanderers), FAMILY, the B.E.L.L. Foundation, Project ASPIRE, the Jewish Community Relations Council and the Unitarian Universalist Church of Wellesley Hills, and supported by John Hancock Insurance, a group of interested businessmen, and several foundations, the Lucy Stone Initiative Corporation provides a range of out-of-schooltime programs, family supports and enrichment activities to help remove barriers to learning and strengthen development of the children in the school. For additional information on the Lucy Stone Initiative, contact Principal Elaine Gibson at 617-635-8773.

The Rafael Hernandez School

The Rafael Hernandez School is the oldest twoway bilingual school in the State of Massachusetts. The school is dedicated to providing its students with a quality education in both Spanish and English. The Hernandez is a public school of choice in the City of Boston. Its bilingual staff is dedicated to ensuring that students are fully bilingual and bicultural, partially through a weekly music and movement program in which students learn songs and rhythms of all cultures. In addition to having a rigorous academic curriculum that meets all of the current state standards, the school provides students with programs aimed at enriching the students' lives through art, music, dance, drama, computer and sports. The school has won numerous awards for academic excellence and continues to be a leader in the realm of bilingual education.

Robert F. Kennedy Children's Action Corps

The Robert F. Kennedy Children's Action Corps, established in 1969 as a tribute to Senator Robert F. Kennedy, is a private non-profit childwelfare agency. In 12 residential and outreach programs across Massachusetts, the RFK Children's Action Corps provides quality care, treatment, and education for troubled children ages 6 to 18. Our goal is to help children develop into healthy, positive adults.

Boston Symphony Orchestra Business Leadership Hssociation

The Boston Symphony Orchestra, the world's largest symphonic organization, strives to make music relevant, accessible and vital to each generation. Ticket sales alone cannot generate the resources required to sustain the Boston Symphony's extensive programs. The organization depends on gifts of time and financial support to continue to enrich lives through great symphonic music.

Support from local, national, and international companies is essential to the BSO's ability to maintain its position as an international leader in the world of music. Each year, ticket sales cover only 60 percent of the orchestra's costs. Private sources contribute the rest.

The BSO's Business Leadership Association comprises all businesses that contribute annually to the Boston Symphony Orchestra through corporate events, by becoming corporate members, or by acting as corporate sponsors.

Membership in the BLA offers a wealth of opportunities to entertain and reward clients and employees. An investment in the future of the BSO enriches the New England economy as well as the vitality of life in our state, making Boston and the Berkshires outstanding places to live and work.

Members of the BLA support the BSO's youth and community outreach programs, and the orchestra's efforts to reach into the region's public schools and to help provide high quality arts experiences for more than 60,000 students each year. The BSO's youth education programs, including Youth Concerts, have introduced thousands of school children to the joy of classical music.

For more information about *A Company Christmas at Pops, Presidents at Pops,* Corporate Membership, or Corporate Sponsorships, contact the Corporate Programs Office at (617) 638-9277.

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A Company Christmas at Pops 2001 Review



Elmo reading "Twas the Night Before Christmas."



Boston Symphony Orchestra Managing Director, Mark Volpe, with BSO Board of Trustees Chairman, Peter Brooke, BSO Board of Overseers Chair, Diddy Cullinane, and husband John Cullinane.



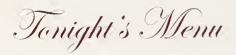
Members of the A Company Christmas at Pops 2001 Committee: J. Kent McHose, Filene's; Chairman John O'Connor, PricewaterhouseCoopers LLP; Marjorie Arons-Barron, Barron Associates Worldwide; Richard DeAgazio, Boston Capital Corporation; Harvey Chet Krentzman, Advanced Management Associates; lan Levine, Merrill/Daniels; and (seated) Joe Patton, Longwood Investment Advisors; Lynda Schubert, Schubert Associates; and Paul Deninger, Broadview, join Santa and children at the Children's Program.



Elmo joins conductor Keith Lockhart and A Company Christmas at Pops 2001 Chairman John O'Connor backstage



Elmo helps conduct the "Sing along" with Keith Lockhart and members of Youth pro Musica



A Company Christmas at Pops December 11, 2002

Presented by Sebastians Distinctive Caterers

First Course

Mixed Greens with Vermont Goat Cheese Dressed with Pear Vinaigrette and Topped with Spiced Pecans

Entrée

Herb Crusted Tenderloin with Caramelized Onions and Wild Mushroom Salsa

Roasted Fingerling Potato Salad

Haricots Verts

Dessert

Dark Chocolate Mousse Cake with Grand Marnier

Coffee is available at table locations; please ask your server. Balcony coffee service is available in the Cabot-Cahners Room.

Tonight's pre-concert reception was generously sponsored by Martignetti Companies.



Christmas Is For Children

JINGLE BELLS

Jingle bells, jingle bells, Jingle all the way! Oh what fun it is to ride In a one-horse open sleigh-eigh! Jingle bells, jingle bells, Jingle all the way! Oh what fun it is to ride In a one-horse open sleigh!

Dashing through the snow In a one-horse open sleigh, O'er the fields we go Laughing all the way (ha, ha, ha)! Bells on bobtail ring, Making spirits bright. What fun it is to ride and sing A sleighing song tonight!

Jingle bells, jingle bells, Jingle all the way! Oh what fun it is to ride In a one-horse open sleigh-eigh! Jingle bells, jingle bells, Jingle all the way! Oh what fun it is to ride In a one-horse open sleigh!

RUDOLPH THE RED-NOSED REINDEERJohnny Marks

Rudolph the red-nosed reindeer Had a very shiny nose, And if you ever saw it You would even say it glows.

All of the other reindeer Used to laugh and call him names. They never let poor Rudolph Join in any reindeer games.

Then one foggy Christmas Eve Santa came to say, "Rudolph with your nose so bright, Won't you guide my sleigh tonight?"

Then how the reindeer loved him As they shouted out with glee, "Rudolph the red-nosed reindeer You'll go down in history!" ©1970 Nicholas Music, Inc.

THE CHIPMUNK SONG

Ross Bagdasarian, Sr.

Christmas, Christmas time is near, Time for joy and time for cheer. We've been good but we can't last, Hurry Christmas, hurry fast!

Want a plane that loops the loop, Me, I want a hula hoop!

We can hardly stand the wait, Please Christmas, don't be late! We can hardly stand the wait, Please Christmas, don't be late! ©1986 Monarch Music BMI

HOLLY JOLLY CHRISTMAS

Johnny Marks

Have a holly jolly Christmas, It's the best time of the year. I don't know if there'll be snow, But have a cup of cheer!

Have a holly jolly Christmas, And when you walk down the street, Say hello to friends you know And everyone you meet.

Oh ho, the mistletoe, Hung where you can see. Somebody waits for you, Kiss her once for me!

Have a holly jolly Christmas, And in case you didn't hear: Oh, by golly have a holly jolly Christmas this year! ©1970 Nicholas Music, Inc.

DECK THE HALLS

Deck the halls with boughs of holly, Fa Ia Ia Ia Ia, Ia Ia Ia Ia Ia.
'Tis the season to be jolly, Fa Ia Ia Ia Ia, Ia Ia Ia Ia Ia.
Don we now our gay apparel, Fa Ia Ia, Ia Ia Ia, Ia Ia Ia, Ia Ia, Ia Ia Ia, Troll the ancient yuletide carol, Fa Ia Ia Ia Ia, Ia Ia Ia Ia Ia Ia.

See the blazing yule before us, Fa la la la la, la la la la la Strike the harp and join the chorus, Fa la la la la, la la la la. Follow me in merry measure, Fa la la, la la la, la la la, While I tell of yuletide treasure, Fa la la la la, la la la la.

FROSTY THE SNOWMAN

Steve Nelson and Jack Rollins

Frosty the snowman Was a jolly, happy soul, With a corncob pipe and a button nose And two eyes made out of coal.

Frosty the snowman
Is a fairy tale, they say
He was made of snow, but the children
know
How he came to life one day.

There must have been some magic In that old silk hat they found, For when they placed it on his head He began to dance around!

Oh, Frosty the snowman Was alive as he could be, And the children say he could laugh and play Just the same as you and me.

Thumpety thump thump, Thumpety thump thump, Look at Frosty go!

Thumpety thump thump, Thumpety thump thump, Over the hills of snow! ©1970 Hill and Range Songs, Inc.

WE WISH YOU A MERRY CHRISTMAS

We wish you a merry Christmas, We wish you a merry Christmas, We wish you a merry Christmas, And a happy new year!

We wish you a merry Christmas, We wish you a merry Christmas, We wish you a merry Christmas, And a happy new year!

Glad tidings we bring To you and your kin, Glad tidings for Christmas And a happy new year!

Now bring us some figgy pudding, Now bring us some figgy pudding, Now bring us some figgy pudding, And a cup of good cheer!

We won't go until we get some, We won't go until we get some, We won't go until we get some, So bring some out here!

Glad tidings we bring To you and your kin, Glad tidings for Christmas And a happy new year!

We wish you a merry Christmas, We wish you a merry Christmas, We wish you a merry Christmas, And a happy new year!

We wish you a merry Christmas, We wish you a merry Christmas, We wish you a merry Christmas, And a HAP-PY NEW YEAR!

Tonight's Program

THE BOSTON POPS ORCHESTRA

KEITH LOCKHART, CONDUCTOR

JOHN WILLIAMS, LAUREATE CONDUCTOR

BRUCE HANGEN, PRINCIPAL POPS GUEST CONDUCTOR

TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, CONDUCTOR Wednesday evening, December 11, 2002, at 8

KEITH LOCKHART conducting

A COMPANY CHRISTMAS AT POPS

Hark! The Herald Angels Sing

Mendelssohn-Bass

Hallelujah Chorus, from Messiah

Handel

Stopping by Woods on a Snowy Evening, from Frostiana

Thompson/Frost

Christmas Spirituals

arr. Floyd

My Lord, What a Morning—Rise Up, Shepherd—Glory Hallelujah

RENESE KING, vocalist

Do You Hear What I Hear?

Regney/Shayne-Mathes

MS. KING

INTERMISSION

Presenting

AMY GRANT

and

VINCE GILL

INTERMISSION

Happy Holidays

arr. Mishkin

Parade of the Wooden Soldiers, from Chauve Souris

Jessel-Gould

A Visit from St. Nicholas ('Twas the Night Before Christmas)

arr. Reisman

text by Clement C. Moore

PETER MEADE, narrator

Christmas Is For Children Sing-Along

arr. Troob

Jingle Bells—Rudolph the Red-Nosed Reindeer—The Chipmunk Song—A Holly Jolly Christmas—Deck the Halls—Frosty the Snowman—We Wish You a Merry Christmas

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

Special thanks to American Airlines and The Fairmont Copley Plaza and Fairmont Hotels & Resorts.

Tanglewood Festival Chorus



John Oliver, Conductor

Tanglewood Festival Chorus

The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. In the summer of 2001, besides their performances with the Boston Symphony Orchestra, members of the chorus performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic both at Tanglewood and at the Mann Music Center in Philadelphia, and sang music of Stravinsky and Ravel with Bernard Haitink and the Boston Symphony during the orchestra's tour of European music festivals. Also during that tour – the TFC's first in Europe – the chorus performed an *a cappella* concert in the Dom Cathedral in Lübeck, Germany. This past summer, twelve members of the chorus

participated in a Saito Kinen Festival production led by Seiji Ozawa of Benjamin Britten's *Peter Grimes* in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States when Seiji Ozawa led the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. In December 1994 the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan, the chorus's first performance overseas. Co-sponsored by the Tangle-wood Music Center and Boston University, originally formed for performances at the Boston Symphony Orchestra's summer home, and made up of members who donate their services, the Tanglewood Festival Chorus is the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The group has collaborated with Seiji Ozawa and the BSO on numerous recordings and can also be heard on the RCA Victor discs *A Splash of Pops* and *Holiday Pops* with Keith Lockhart and the Boston Pops Orchestra, as well as on two Christmas albums – *Joy to the World*, on Sony Classical, and *We Wish You a Merry Christmas*, on Philips – with John Williams and the Boston Pops Orchestra.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. He has conducted the Boston Symphony Orchestra at Tanglewood and has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute, and has prepared the choruses for performances led by André Previn of Benjamin Britten's *Spring Symphony* with the NHK Symphony of Japan and of Brahms's *Ein deutsches Requiem*.

Guest Artists



AMY GRANT

Amy Grant has sold nearly 22 million records worldwide, won five Grammy awards, numerous Dove awards – including "Artist of the Year" four times – and has performed everywhere from the White House to the Grand Ole Opry to Monday Night Football. Her annual Christmas tour has consistently played to sold-out arenas and her songs continue to find their place on both pop and Christian radio. Amy Grant has taken Christian music and her positive message to a wider audience and broader platform than any other artist in the contemporary Christian genre. The youngest of four daughters, she was born in Augusta, Georgia, but grew up in Nashville in a strong Christian family that not only instilled faith and family values, but also nurtured their youngest daughter's creative gifts. By the time she was sixteen, Amy had released her first album. Her 1991 release, Heart in Motion, has been certified quintuple platinum, signifying sales

of more than five million copies. The album spent 52 weeks on Billboard's Top 200 album chart, spawning four Top 5 hits including "Baby, Baby," which topped both the Billboard and R&R charts simultaneously. Heart in Motion garnered four Grammy nominations. Its success took Amy's career to an even higher level and generated tremendous exposure, including appearances on The Today Show, Good Morning America, Later with Bob Costas, the Grammy Awards, Arsenio Hall, the Prince's Trust Concert, The Tonight Show, the American Music Awards, and Christmas in Washington. Since then, Amy has released two Christmas albums, including the triple platinum Home For Christmas, as well as two pop records: House Of Love (1994) and Behind The Eyes (1997), the latter earning her critical acclaim as a songwriter. In 1999, Amy appeared in a CBS television movie, A Song From The Heart, and hosted her own CBS Christmas special. Amy doesn't limit her energy strictly to her musical endeavors. She has been involved in Nashville's Leadership Music Program, the "Make-a-Wish" Foundation, Nashville's City of Hope Celebrity Softball Challenge, and celebrity golf tournaments to aid various causes. She has hosted benefits for the American Cancer Society, the American Heart Association, and the Nashville Symphony. In 1992, she was named Young Tennessean of the Year by the Nashville Chamber of Commerce, and was honored by the Benedictine Order at St. John's University with the prestigious Pax Christi (Peace of Christ) Award, becoming only the third woman and ninth layperson to receive this honor since its inception in 1963. After being awarded the Pax Christi, she received congratulatory letters from each of our country's surviving Presidents. In her community service, her family life, and her music, Amy Grant displays commitment to caring about others and a heart always eager to lift up those around her. The greatest expression of those gifts can be found in her music.



VINCE GILL

Vince Gill is the ambassador of country music – this isn't his official title, of course, but it's the role he occupies, whether he's picking bluegrass with his boyhood heroes backstage at the Grand Ole Opry or trading jazz licks with the house band on *The Late Show with David Letterman*. Gill's prodigious talent, legendary compassion, and quick wit have made him the face that country music likes to show the world. Vincent Grant Gill was born on April 12, 1957, in Norman, Oklahoma, the son of a federal judge and a homemaker. By the time he was in high school, he had become proficient on both banjo and guitar and was playing in his first bluegrass band. After graduation, he turned professional, working with such acts as the Bluegrass Alliance, Boone Creek, Sundance and, most famously, Pure Prairie League. For a time, Gill also toured with Rodney Crowell's high-octane backup band, the Cherry Bombs. In 1983, having signed with RCA Records, he scored his first solo country hits, among them "Oklahoma Borderline" and "Cinderella." Moving to MCA Records in 1989, he achieved his big breakthrough the

following year with "When I Call Your Name," which won the Country Music Association's Single of the Year award. Since then, he has won seventeen more CMA honors, including Entertainer of the Year twice and Song of the Year four times. To date, Gill has earned more CMA trophies than anyone else in history. He has hosted the nationally televised CMA awards show since 1992. Since 1990, Gill has walked away with fifteen Grammy awards, a total that ties him with the late Chet Atkins for the most Grammys won by a country artist. In 1991, he was inducted into the Grand Ole Opry and remains one of that revered radio show's most active members. As a recording artist, Gill has racked up sales in excess of 22 million. His high, pure tenor voice and unerring sense of harmony have made him a favorite duet recording partner for dozens of fellow artists, from Ralph Stanley to Barbra Streisand. Active in a wide variety of charities, Gill's favorite cause is the annual "The Vinny" pro-celebrity golf tournament, which he established in 1993 to raise money for the Junior Golf program. In 2001, the TNN & CMT Country Weekly awards show honored Gill for his artistry and many good works with its Career Achievement Award. Vince Gill married pop music singer Amy Grant on March 10, 2000. In March of 2001, they welcomed the birth of their daughter, Corrina Grant Gill. Gill just completed his eleventh album for MCA. Self-produced, the CD, tentatively titled *This Old Guitar And Me*, will be released in February of 2003. "The Next Big" is the lead-off single, which has aired on country radio everywhere since October 2002.

The Conductors of the Boston Pops Orchestra

Adolf Neuendorff 1885; 1887-89

John C. Mullaly 1886

Wilhelm Rietzel 1887

Franz Kneisel 1888

Eugen Gruenberg 1891

Timotheé Adamowski 1891-94; 1903-06

Antonio de Novellis 1895

Max Zach 1896-1902; 1906

Leo Schulz 1897

Gustav Strube 1898-1902; 1905; 1907-1912

Arthur Kautzenbach 1908-09

André Maquarre 1909-17

Otto Urack 1913

Clement Lenom 1914-16

Ernst Schmidt 1915-16

Josef Pasternack 1916 (autumn)

Agide Jacchia 1918-26

Alfredo Casella 1927-29

Arthur Fiedler 1930-79

John Williams 1980-93; Laureate Conductor, 1994-

Keith Lockhart 1995- Present



Keith Lockhart

Timeline History of the Boston Pops

1885

Emulating continental garden concerts, the BSO establishes the first Promenade Concert at the old Boston Music Hall. It's the start of a great American musical tradition.

1899

The Promenade Concerts become more "American" with more American music and the adoption of John Philip Sousa's "The Stars and Stripes Forever!" as its regular grand finale.

1900

With the infusion of more "popular" American music in its programs, the Promenade Concerts are now officially known as the "Pops."

1930

After several decades of European conductors, the BSO appoints American-born Arthur Fiedler, a violist in the orchestra, to take up the baton.

For the next 50 years, Maestro Fiedler reshapes the Pops for the twentieth century, bringing music to the east bank of the Charles River with free Esplanade Concerts, and rousing audiences with symphonic jazz and Broadway hits.

1935

Maestro Fiedler leads the Pops, under the name "The Boston Pops Orchestra," in its first recordings. "Jalousie" becomes the first orchestral record to sell more than a million copies.

1952

Arthur Fiedler continues to propel the Boston Pops into the national and international limelight with local radio broadcasts and ...

1970

...with "Evening at Pops" on national public television.



In February 1995, Keith Lockhart was named the twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his eighth season as Pops Conductor, Mr. Lockhart has conducted more than 500 concerts; made forty-nine television shows; appeared twice at Carnegie Hall with the Boston Pops Orchestra; and led seventeen national tours and three overseas tours with the Boston Pops Esplanade Orchestra. Under Mr. Lockhart's direction, the orchestra has broadened its touring activities, performing to enthusiastic audiences in concert halls and sports arenas across the country. In February 2002, he led the Boston Pops in the pregame show of Super Bowl XXXVI, marking the first time an orchestra was featured in performance during a Super Bowl.

Since 1996, Keith Lockhart and the Boston Pops Orchestra have recorded exclusively with RCA Victor. Their most recent recording, My Favorite Things: A Richard Rodgers

Celebration, was released in April 2002, in honor of the centennial of the composer's birth. Mr. Lockhart's first six albums with the Boston Pops Orchestra - Runnin' Wild: The Boston Pops Play Glenn Miller, American Visions, the Grammy-nominated *The* Celtic Album, Holiday Pops, A Splash of Pops, and The Latin Album, nominated for a Latin Grammy Award all received critical and popular acclaim. A compilation album entitled Encore! features tracks from previous recordings.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year, he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he held through the 1998-99 season. Having served four seasons as Music Director of the Utah Symphony in Salt Lake City, Mr. Lockhart succeeded Maurice Abravanel and Joseph Silverstein in that post. In February 2002, he led the Utah Symphony as part of the Opening Exercises of the 2002 Winter Olympic Games in Salt Lake City.

As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver. In September, he opened the 2002-2003 St. Louis Symphony season with a gala concert featuring cellist Yo-Yo Ma as soloist. Upcoming engagements include performances with the Deutsches Symphonie-Orchester of Berlin on New Year's Eve 2002, the Concertgebouw Orchestra of Amsterdam in June 2003, and the Toronto and Baltimore Symphonies during the 2003-2004 season. Notable past engagements include his first major opera production, Douglas Moore's The Ballad of Baby Doe, with the Washington (D.C.) Opera, and recent debuts with the New York Chamber Symphony, the Houston Symphony, and the New Japan Philharmonic.

Mr. Lockhart holds the Julian and Eunice Cohen Boston Pops Conductor's Chair and serves as a "godparent" for the John D. Philbrick Elementary School in Roslindale. He has been awarded honorary doctorates from the Boston Conservatory, Northeastern University, and his alma mater, Furman University.

The Boston Pops Orchestra

KEITH LOCKHART

Conductor Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS

Laureate Conductor

BRUCE HANGEN

Principal Pops Guest Conductor

HARRY ELLIS DICKSON

Associate Conductor Laureate

FIRST VIOLINS

Tamara Smirnova Beranek Chair, fully funded in perpetuity Elita Kang Edward and Bertha C. Rose Chair Bo Youp Hwang Lucia Lin Eunice and Julian Cohen Chair, fully funded in perpetuity

Ikuko Mizuno

Amnon Levy

*Jennie Shames

*Aza Raykhtsaum

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*James Cooke

*Si-Jing Huang

*Catherine French

*Nicole Monahan

*Kelly Barr

*Wendy Putnam

SECOND VIOLINS

Vyacheslav Uritsky James F. and Barbara Cleary Chair Ronald Knudsen Joseph McGauley

Ronan Lefkowitz *Xin Ding

*Alexander Velinzon

§Joseph Scheer §Frank Powdermaker

Alexander Romanul §John Holland

SClayton Hoener

§George Maxman

* Participating in a system of rotated seating

§ Substituting ‡ On sabbatical leave

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Edward Gazouleas Robert Barnes

Michael Zaretsky

Marc Jeanneret

*Rachel Fagerburg

*Kazuko Matsusaka

*Rebecca Gitter

Martha Babcock Helene and Norman L. Cahners Chair

Sato Knudsen

‡Luis Leguía

Carol Procter

*Jerome Patterson

*Owen Young

*Mihail Jojatu

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PICCOLO

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§Laura Ahlbeck

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Craig Nordstrom

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Following Fiedler's death in 1979, the BSO appoints a new conductor, John Williams, an American composer of popular film scores including "Star Wars."

John Williams preserves the Pops' musical excellence with new compositions, touring, and best-selling recordings.

John Williams assumes the title of Laureate Conductor.

1995

Keith Lockhart raises the baton for a new generation of Boston Pops fans.

1996

The Boston Pops has much to celebrate: a \$5 million endowment for the Boston Pops Conductor's Chair from Julian and Eunice Cohen.

On the heels of "Runnin' Wild," the first recording by Keith Lockhart and the Boston Pops Orchestra, RCA Victor releases "American Visions" and the orchestra records "The Celtic Album."

The fourth Keith Lockhart/ Boston Pops Orchestra recording, "Holiday Pops," is released.

1999

"The Celtic Album" is nominated for a Grammy and the fifth Keith Lockhart/BPO recording, "A Splash of Pops," is released.

2000

A compilation album entitled "Encore!" and "The Latin Album" are released. Symphony Hall marks its centennial.

"The Latin Album" is nominated for a Latin Grammy.

Bruce Hangen is appointed Principal Pops Guest Conductor. "My Favorite Things: A Richard Rodgers Celebration" is released.

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The Boston Symphony performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, visit our web site (see below), or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

The BSO's Website (http://www.bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

In the event of a building emergency, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

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To Purchase BSO Tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets on a major credit card, or to make a reservation and send payment by check, call SymphonyCharge at (617) 266-1200, from 10 a.m. until 6 p.m. Monday through Friday (or until 4 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. To buy tickets online, visit the BSO's web site at www.bso.org. There is a \$4.00 handling fee for each ticket ordered by phone or online.

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First Aid Facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

Ladies' Rooms are located on the orchestra level, audienceleft, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

Men's Rooms are located on the orchestra level, audienceright, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

Boston Pops Broadcasts: Saturday-evening Boston Pops concerts are broadcast live by WCRB 102.5 FM.

Friends of Pops: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m. at (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO and Pops merchandise, including calendars, coffee mugs, and an expanded line of BSO and Pops apparel and recordings. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.



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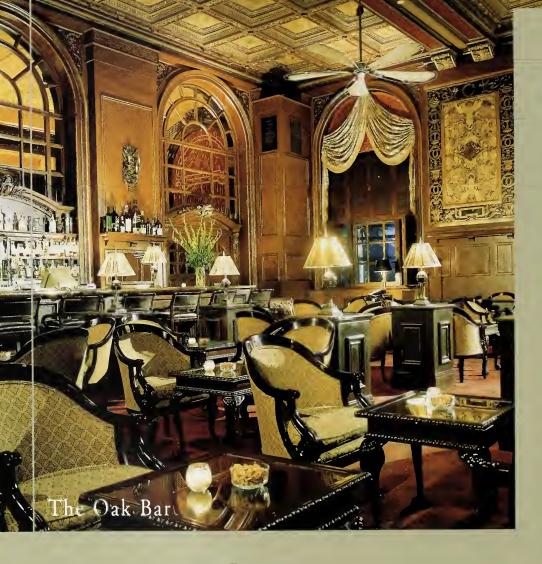
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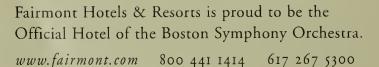


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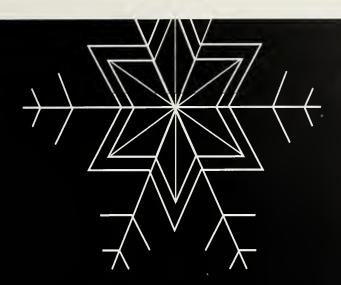
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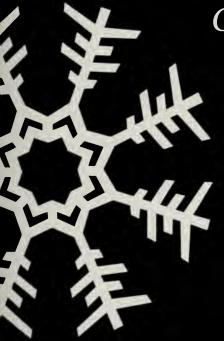




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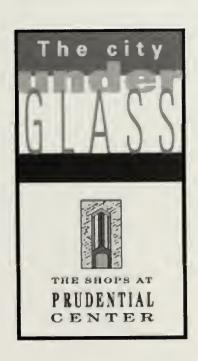


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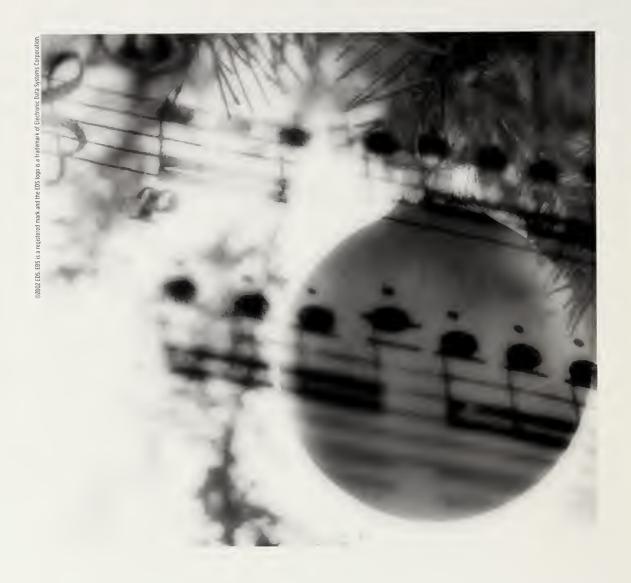
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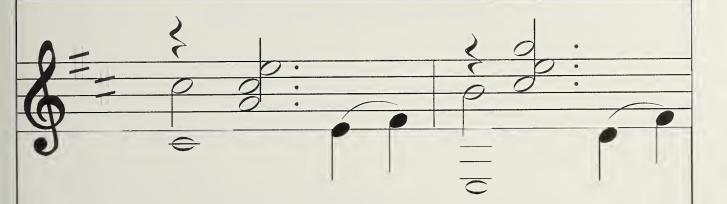
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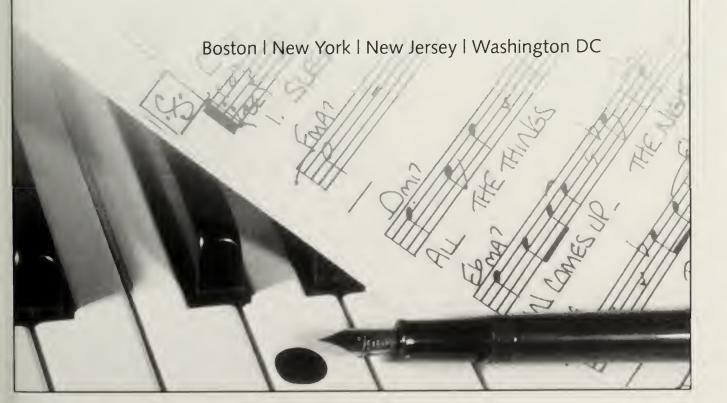
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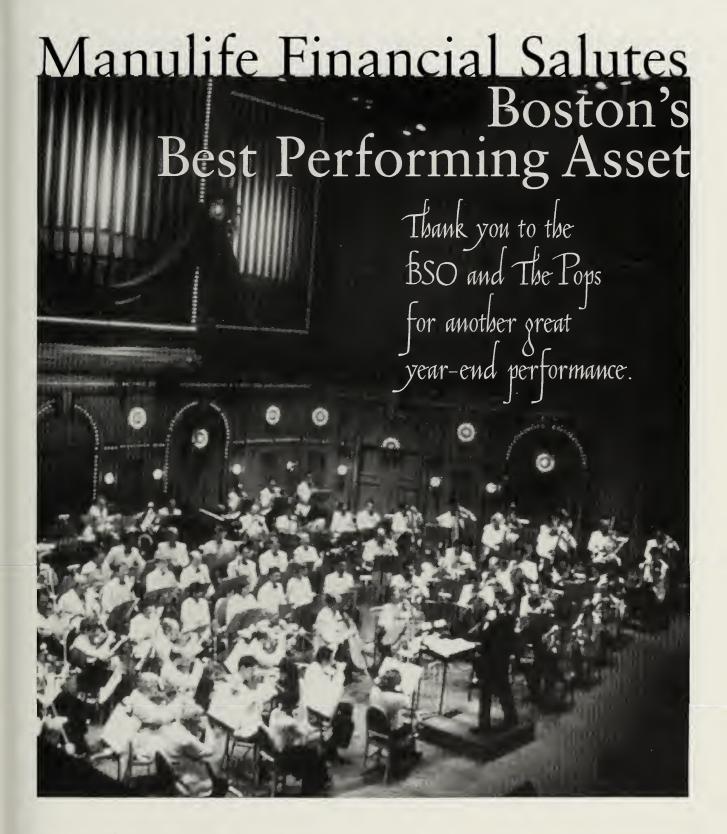
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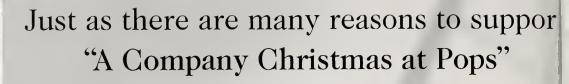












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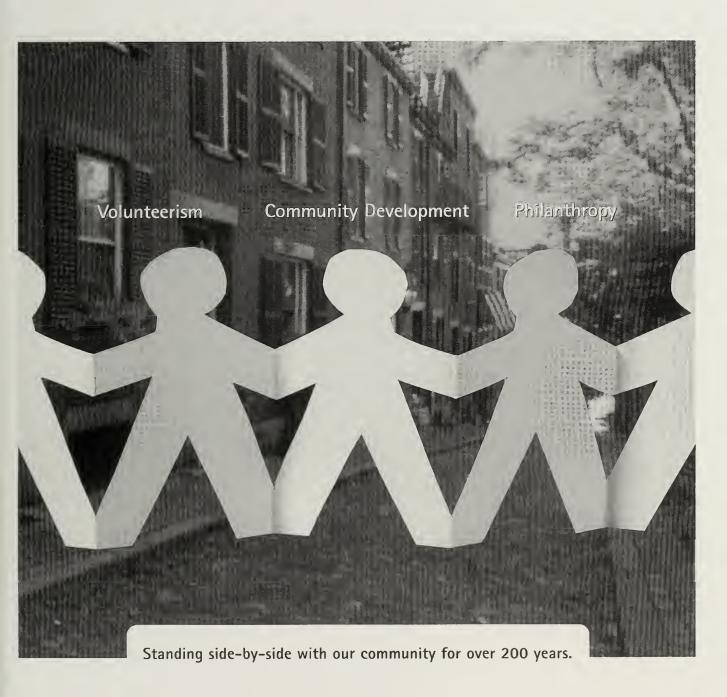
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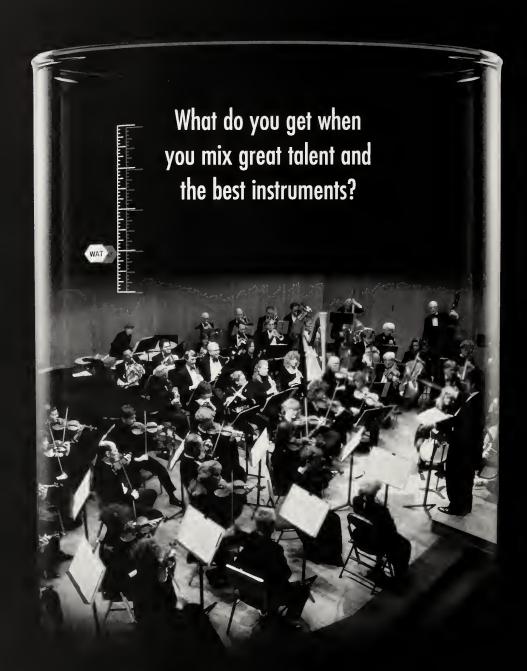


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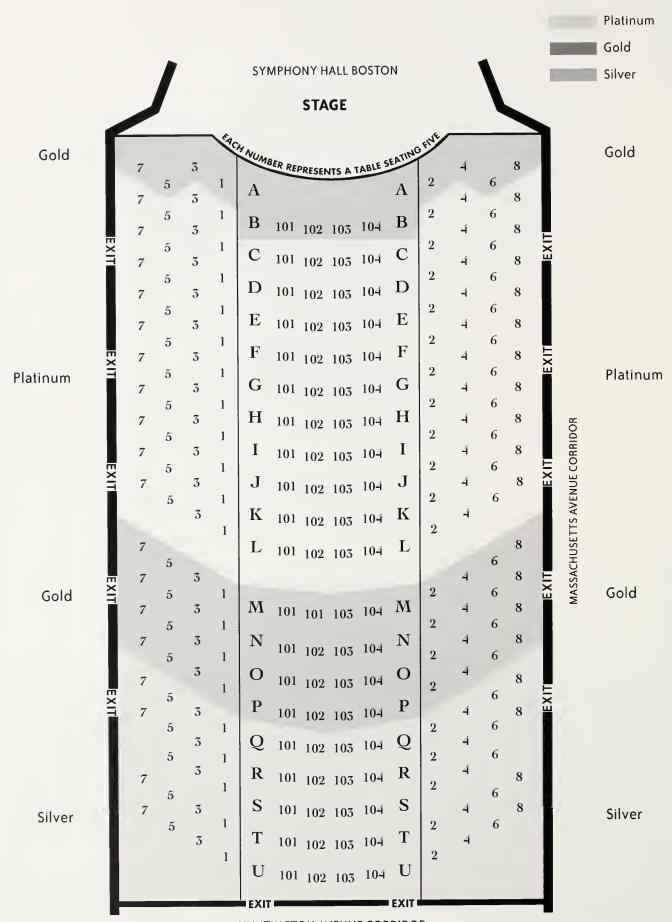
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A Company Christmas at Pops



HUNTINGTON AVENUE CORRIDOR
TABLES U 101-104 AND 1-2 SEAT 4

We hope that you had a wonderful evening and that you will join us again for A Company Christmas at Pops 2003!

Please take a moment to review the seating chart on the facing page and indicate on the form below your first choice for seating. Seating will be assigned and finalized according to the pledge date within each tier. Thank you for your continued support of the Boston Symphony Orchestra and the Boston Pops Orchestra, including our education and community outreach programs.

DATE:

PROGRAM BOOK CONTACT:

A COMPANY CHRISTMA

Half Package – 10 tickets (5 floor, 5 balcony)

Platinum	
☐ Full package \$8,500	☐ Half Package \$6,500
6.11	
Gold	
☐ Full package \$7,500	☐ Half Package \$6,000
Silver	
☐ Full package \$7,000	☐ Half Package \$5,500

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ADDRESS:		
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TELEPHONE:



There is an art to exceeding the expectations of even the most discriminating patron. Our doorman smiles and greets you by name. Every detail of your proposal dinner is carefully executed by our Maitre d'—and she says yes. You have a craving for a cheeseburger in the middle of the night and our kitchen prepares it just the way you like it. At Four Seasons Hotel Boston the staff are masters of their craft; the service they provide is distinctive not only for the meticulous observation to detail but for the warmth with which it is delivered. And this is what our guests have come to appreciate. The

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We proudly support A Company Christmas at Pops in its time-honored commitment to musical excellence, just as we are proud to continue to help students reach their full potential through the BlueScholars Program.

Sponsored by Blue Cross Blue Shield of Massachusetts, the Blue Scholars program targets high potential ninth grade students and provides academic as well as enrichment experiences to help these students achieve and maintain a B grade point average. The program is designed to nurture participating Blue Scholars during their high school years with the ultimate goal of becoming members of the National Honor Society and attending the college of their choice.

